Kine WEEKLY

TRAINING SCHEMES FOR OPERATORS

See page 3

—AND ANOTHER RECORD LIES IN "CHIPS"!

POST OFFICE TELEGRAM

TEM 6841

6-30 +

NR 18 ++

J R GOLDMAN THE BUNGALOW LAWRENCE GARDENS MILL HILL N W 7 =

CONGRATULATIONS SMASHED HOUSE RECORD WITH MR CHIPS REGARDS =

OHENRY ++

FIGS 7.++

It's just the beginning . . . A money-wire from exhibitor O'Henry of the FORUM, Jersey . . . . We'll be receiving lots more as the weeks roll-on . . . . meantime arrange EXTRA PLAYING TIME . . . you'll need it.

Note:

GOODBYE MR. CHIPS! NOW ENTERING ITS TWELFTH RECORD WEST-END WEEK!

TRA! More happy news just to hand . . . exhibitor H. E. Weight advises us that, last k, he broke all records with "Goodbye Mr. Chips!" at the De Valence Pavilion, Tenby.

More happy news overleaf

Everybody's Raving About the New Hit!

"ANDY HARDY GETS SPRING FEVER"

THE KINEMATOGRAPH WEEKLY

"Like the proverbial seventh child, the brightest and best of the box-office bunch. Irresistible spontaneity and conviction. Has all that it takes to make human drama and delightful comedy. It is box-office through and through. All power to the Hardy Family."

THE CINEMA

"M-G-M have another winner in ANDY HARDY GETS SPRING FEVER, the latest in a delightful series. The appeal of this loyal Hardy family is already firmly established, of course, and this seventh of the series will but consolidate the regard in which they are held throughout the country.

It may be said, indeed, that here the Hardy family reach their zenith of intimate appeal. Andy has never been so boyishly entertaining. A sure-fire attraction, with outstanding title and cast pull."

THE DAILY FILM RENTER

"Latest Hardy Film tops the lot . . . Grand Mickey Rooney performance in all-in box-office number . . . Andy Hardy Gets Spring Fever is easily the best in this popular M-G-M series.

Hardy Fans are in for a genuine field day. Mickey Rooney brought down the preview house. Cast-iron box-office . . . will leave audiences eagerly anticipating the next."

KINEMATOGRAPH WEEKLY, 24/8/39.

BRITISH STUDIO SECTION
Pages 25, 27, 28

Kinematograph WEEKLY

No. 1688 | Thursday, August 24, 1939. | Vol. 270

KINE. CRICKET CUP FINAL DETAILS
See page 5

Training Scheme for Projectionists

N.A.T.K.E. OUTBURST OVER C.E.A. PLAN TO LIMIT TALKS TO GUILD

Astounded that Union Should be Ignored

Major C. H. Bell (above) whose suggestion that the talks should be confined to the Guild has met with vigorous opposition from T. O'Brien (right) secretary of the N.A.T.K.E.

"A CHALLENGE TO BE MET BY ALL NATIONAL RESOURCES"

A PROPOSAL that talks on the scheme for the training of Projectionists should be limited to the C.E.A. and the Guild of Projectionists is regarded as a challenge to the N.A.T.K.E.

This challenge will be met by all our national resources, declares Thomas O'Brien, the General Secretary.

The suggestion was made by Major C. Bell, the C.E.A. expert and Chairman of the Kent County Branch.

N.A.T.K.E. officials who have already prepared their own scheme for submission to the C.E.A. are astounded at the Union being ignored.

It is inferred that Major Bell's statement was made without reference to the Guild, whose secretary defines its attitude as that of a watcher. "It must not be assumed," he says, "that we are prepared to assist in any scheme formulated."

Meanwhile, provincial observers declare that no scheme will function successfully until more enthusiasm is shown by projectionists and exhibitors.

The suggestion recently made by Major Charles H. Bell is subjected to a reasoned criticism by Thomas O'Brien, the general secretary of the N.A.T.K.E. He says:—

"Not since our national agreement with the General Council of the C.E.A. in 1937, which recognised the N.A.T.K.E. as the 'appropriate trade union for the purposes of the employees of exhibitors,' has any exhibitor, especially one so distinguished as yourself, attacked my Association in the Press—for an attack it is of the gravest character, whether meant by you as such or not.

"Certainly you have the right to your opinion, but to express your opinion in this way and at this time is likely to prejudice the work now being done in regard to projectionist training and to scuttle the proposed joint meeting sponsored by the B.K.S. before the meeting ever takes place, more especially as the N.A.T.K.E.'s considered scheme is shortly to be submitted to the C.E.A.

Extensive Repercussions

"The implications of your statement most assuredly will have repercussions on a far wider field than the matter of technical training.

"For your statement says 'you plan to propose, etc.' What can the words 'you plan' mean?

"Do you mean to contract out of your own General Council's existing decisions and run a counter campaign?

"Does it mean that when the B.K.S.'s invitation is considered by your General Council that you will plan to exclude the trade union that your General Council has already solemnly recognised under the seal of the Ministry of Labour as the appropriate one for the *purposes* of their employees, from the all-important matter of the technical training of that union's own members, and potential members?

"If so, I suggest respectfully that you should not have made your decision public in advance of the meeting of your General Council.

"We have 33 agreements with branches and groups of the C.E.A. Each agreement definitely specifies—including the one with your own branch—that a scheme of apprenticeship and regulated entry into the Trade for projectionists will be worked out between the N.A.T.K.E. and the Trade, etc.

Breach of Agreements

"Is it your intention to plan to breach these agreements in this particular respect?

"Your attitude towards my union in the Kent area has been one of generous fairness. You are always most helpful and sympathetic on all matters we raise in your area. This makes it all the more painful to me to reconcile your attitude on the matter in discussion.

"The N.A.T.K.E. for over 30 years encouraged and led the way in the tech-

Continued on page 34

CIVIC RECEPTION FOR C.E.A.

Newcastle Tribute

In compliment to the President (E. J. Hinge), the October General Council Meeting of the C.E.A. will be held in the Grand Assembly Rooms, Newcastle, on October 11.

The Lord Mayor and Sheriff of the City (Aldermen W. R. Wallace and George Dixon) will receive the delegates in civic state.

Trade and Non-Flam. Film Quandary

NEED FOR DECISIVE ACTION

ONE of the most important subjects to be considered by the C.E.A. after the summer recess is the effect on the Trade of the report on the 1909 Act recently issued by the Home Office Advisory Committee.

The hopes that the Advisory Committee would recommend the imposition of a certain measure of public control of non-flam. exhibitions has, of course, been dissipated by the decision accepted by the Home Office, that the situation will be met by the adoption of a few obvious precautions which, even the Board of Education has admitted, do not meet the case.

This particular incident occurred at Burnley, where the regulations considered satisfactory by the Home Office for an exhibition of educational films in a school, were considered insufficient by a Board of Education inspector.

Faced with such a divergence of opinion among Government Departments, it is not to be wondered at that the Trade demands that the decision of the Advisory Committee should be reconsidered before being adopted as a State regulation.

It is argued by Trade spokesmen that the Advisory Committee in its endeavours to foster the dissemination of educational subjects has ignored the potential dangers inseparable from the adoption of non-flam. film for theatrical exhibition.

The Trade is not concerned with, indeed it welcomes, the growth of film presentations in scholastic establishments, for it recognises that educational presentations are the economic solution to the difficulties experienced by producers of so-called documentary subjects. What it objects to is the encouragement given to boot-leg exhibitions of non-flam.—particularly 16-mm. versions of feature films—in clubs, public-houses and other premises not subject to the ordinary safety requirements imposed upon the exhibitor.

The growth of these exhibitions upon 16-mm. stock has been phenomenal in the last months. Fairly recent releases are now available upon this base—and nobody who has access to an old barn or similar building has any hesitation in setting up a kinema, provided he (and also she) conforms to the elementary precautions which apparently are based on the requirements of British hall concert.

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PAYMENT FOR BRITISH FILMS IN ITALY

Favourable Response To F.B.I. Overtures

According to information from the Federation of British industries, the commercial talks conducted by Neville Kearney preceding the Venice Film Festival had met with favourable response from the Italian authorities. The object of these is to extend the market of British films in that country and to ensure the payment for these.

A message from Neville Kearney states that the Italians have gone out of their way to participate in any scheme we suggest.

With regard to the exhibition side of the Festival, "The Mikado," which was the first British film to be shown, was well received both by the judge and the audience. The Japanese delegates were particularly delighted with this production from G.F.D.

"The Young Man's Fancy" (A.B.F.D.), shown on Monday, was also applauded. Prince Nicholas of Rumania, the Duke of Genoa, and many other distinguished people were present.

"The Four Feathers" (U.A.) is scheduled for screening next Monday.

Other British successes are the G. B. Short "The Tough 'Un" and this company's newsreel.

A.B.P.C. CLINCHES AUSTRALIAN DEAL

Dan Casey, General Sales Manager of Universal Pictures, Australia, shakes hands with Arthur Dent, Director of Associated British, over the last details of their distribution deal for the Commonwealth territory. The deal covers the Australian rights of some twenty Associated British Pictures and includes the Laughton subject

INDIAN MISSION TO WORLD PRODUCERS

Harmful Interpretation of Native Life

A RISING from discussions between Baburao Patel, editor of *Film-india*, and president of the Film Journalists' Association of India, and Alexander Korda, chief of London Film Productions, it has been decided that future British films dealing with India will be made only with the advice of authoritative native representatives.

"This agreement has been reached," Mr. Patel told a KINE. representative, "in view of the unpleasant repercussions which arose from the limited screening of 'The Drum' in India."

It is Mr. Patel's hope that a similar agreement will be reached with the producers of Hollywood, whom he is to interview next week. During his six-weeks' stay in the U.S., where he will be the guest of Warner Bros., Mr. Patel is due to lecture on the subject in New York, Chicago, Los Angeles and San Francisco, after which he is to terminate a world tour with visits to China and Japan.

Outlining India's case for the objections to "The Drum" and the banning of "Gunga Din," Mr. Patel illustrated the adverse political effect which these films produced on the assorted native population. "During the first few days' screening of 'The Drum,'" he continued, "numerous disturbances occurred because of the sequences which were more than uncomplimentary to the natives.

"In spite of the fact that this picture was purely an entertainment film," said Mr.

Continued on page 5

TUESDAY'S NIGHT SHOW

Daughters Courageous

Warner. American (A). 104. Directed by Michael Curtiz. Featuring John Garfield, Claude Raines, Priscilla Lane

DELIGHTFUL domestic comedy drama, made by the cast and director of that charming and stubborn box-office success, "Four Daughters." History is not only repeated, but eclipsed. The film strikes a new high in light entertainment. Story, acting, dialogue and direction impeccable.

Excellent general booking, nectar for all types of audiences.

A

KINEMATOGRAPH WEEKLY

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THE MODERN OPERATOR

THE Trade is suffering from a dearth of projectionists. Reasons there are in plenty—holidays, Militia, Territorial training are topical ones—which make the shortage more acute, but reasons and explanations are beside the point: the one thing that exhibitors must find is a remedy for it.

We know there is a great deal to be said for the training classes, and this journal has continually pressed for a systematic encouragement of the man who wants to make himself a more efficient member of his craft. At the moment, however, the question is not the competence of the individual operators; it is that there are not enough of them.

Nearly every boy leaving school nowadays is mechanically minded. Nearly every one of them is film minded. If they do not come forward to our projection rooms in sufficient numbers, is it not worth while searching round to find out whether the fault is all on their side?

It is no secret that a very considerable percentage of exhibitors are well behind the standard of other employers of skilled labour in their attitude towards trade unions. In this they are not up to date in their outlook. Other people have been converted from this view, and no doubt in time our Trade will also see that an organisation of employees is a safer and simpler way of keeping their shows running than the old-fashioned anti-union policy.

To train men to their highest pitch of efficiency is only one aspect of modern necessities. It is an extremely important one in our business, in spite of the improvements in mechanics as applied to the projection of pictures. Our machines are almost perfect, and the qualifications of the men who handle them must also be of the highest standard.

Thanks to the great increase in the number of kinemas during recent years, the efficient first operators in the market have been less than the number of jobs, and this should have enjoined upon the exhibitors the need for educating, ready for promotion, our second—and third—operators on a nation-wide scale.

It is a fact that comparatively little has been done; efforts have been made, but not on the wholesale lines which are necessary. The supply of projectionists has kept up by virtue of the individual keenness of the younger employees, and it is not at all to be taken for granted that financial encouragement by the kinema owners has been proportionately adjusted.

The delicacy of modern equipment demands control which is the result of experience plus scientific training, and it is an obvious factor in the mind of a junior projectionist that when he has studied, and submitted to tests as to his efficiency he is far more likely to realise that he has embarked upon a specialised career than if he has picked up his knowledge simply by watching his elders at work.

It is the young operator in this latter class who is automatically inclined to regard his job as that of a casual worker, and who may, therefore, be ready to drop it whenever an interruption in the course of his employment takes place. These interruptions may be through no fault of his own, but when he knows he is a highly specialised workman, whose services are properly valued by his employer, he will come back to the box. At the moment he does not seem inclined to.

Long Shots

THE WARNER SITUATION—A DECLARATION OF INDEPENDENCE—CANNES FESTIVAL B. A. AND FILMS—SUSCEPTIBLE INDIA—JESSIE'S FILM FAREWELL

SORRY to say I have been unable yet to get Harry Warner's views on the position here. In view of the complete unity of the Warner-First National forces in the States, people on this side are rather concerned about the possibility of rearrangements in Wardour Street, but with both units working so satisfactorily and efficiently, the Trade is waiting with no little anxiety for the decision of the organisation's President.

IT is common knowledge that Mr. Warner's interest is not only in the distribution but the British production plans of W.B.-F.N., and you may safely assume that Teddington studios will play their part in the bigger pictures policy. I hear—but still unofficially—of two £60,000 films in the offing, in connection with which David MacDonald's name has been mentioned.

THIS (Thursday) afternoon I hope we shall clear up a little matter with the War Office which has been troubling some people. It is, of course, in connection with the provision of screen entertainment at some of the Militia camps, but as I understand the position, there should not be any particular difficulty in settling up the business.

IN the first place, the Trade will be prepared with an agreed policy, which a combined renter-exhibitor committee cleared up on Wednesday. D. E. Griffiths, Frank Hill, E. J. Hinge, H. P. E. Mears, Major Gale and W. R. Fuller, when they get together, form a very efficient team, and have a combination of authority and intelligence which makes their interpretation of the facts almost certainly the best possible.

AS a matter of fact there are only about four camps, I believe, which call for special consideration, and I expect the exhibitor in the nearest town to each of them will have the opportunity of organising the kinema in each case. Camps which are too far from established kinemas will, no doubt, have buildings put up for the special purpose of entertaining the troops.

IT is a tribute to the inherent popularity of the Western that Gene Autry is enjoying so sensational a provincial progress, but I do hope that the singing cowboy is not altogether serious when he infers that his pictures convey some moral message. Perish the thought. All we want in a Western is a rousing story with the baddest of bad-men, plenty of gun-play, and good riding—attributes which have long commended the "horse opera" to its thousands of fans.

AT Newcastle on Tuesday, Sam Smith, who accompanied Herbert Yates, President of Republic, and the star to another big reception, made claim to the support of the independent exhibitor for the independent producer. He was proud of the complete independence of British Lion, for he believed that some measure of independence was healthy. He revealed that he had refused sundry invitations to join the controlling organisation in America, and saw no reason to change his mind.

ALL this international convention talk seems to have led to some rather mixed ideas, and if I were to give you the purport of some of the information I have received you might justifiably be confused. As far as this country is concerned, you may rely upon this, that an international convention to be held here has been decided upon in principle, but it will be confined to shorts, it will be held in Glasgow, and, in any case, not until the autumn of 1940

OLIVER BELL, the director of the British Film Institute, will act as chairman of the committee charged with the judgment of British pictures at the Cannes Convention next month, and, if I know the gentleman, he will come back primed with the experience which will make the Glasgow function run smoothly. Arrangements for the Riviera gathering are now, of course, well forward, and those who cannot attend will be able to see all about it, for every function is to be filmed

THE Casino has been converted to a 1,000-seater, but for the 1940 convention a Palais du Cinema will be prepared, which will accommodate 2,000. Harold L. Smith, European representative of the Hays organisation, is taking a keen interest in the affair, and recently organised a lunch to entertain the President of the Festival, Jean Zay, who is also France's Minister for Education.

OUR own British Association is, I suppose, the Father of all annual conventions, and this year the subject of the picture Industry will be before it. Once again Oliver Bell's name comes up; he is to explain to the British Association just how it is the film business has grown to occupy the dignified position of the fourth Industry in the world; the reasons that induce the public to attend in their millions—just escapism or the pull of the stars—and other aspects which may bring practical experience to the aid of theorists.

BABURAO PATEL,
Indian Film Journalist now in England

NO doubt he will take the opportunity of directing attention to one subject which I know he is very earnest about—the need for a scientific examination of the fundamentals of the business. To organise a really thorough research bureau is a job which many of us feel to be well overdue, and the trade as a whole is admittedly rather inclined to let its strictly business side colour its whole outlook.

THERE are a good many other points of view than this, and in the highly rarefied atmosphere of a British Association Conference Mr. Bell may succeed in getting certain things thrashed out that the average member of the Trade has to sift from the mass of detail. How, for instance, do the different sections analyse audience reactions? Some would claim it is by inspiration, some mere guesswork; perhaps we really ought to think it cut.

MOST nations nowadays are so susceptible of criticism that we can hardly blame the newly awakened nationalism of the Indian for objecting to what he considers a screen misrepresentation of his country and his customs. Baburao Patel, the editor of *Filmindia*, who was largely instrumental in securing the banning in Bombay of "Gunga Din" as an anti-Indian picture, has been in England for some time during which he has been endeavouring to impress our producers with the justice of his complaints. Candidly I cannot see that "Gunga Din" offended Indian self-respect any more than, let me say, "The Ware Case" stigmatised the moral code of our knight-baronetage.

ANOTHER picture to which Indian sentiment took exception was "The Drum" and I gather from Mr. Patel that although it passed the censor, national pride was again so offended by certain passages that it was withdrawn in many situations. In order to prevent similar difficulties arising, Mr. Patel suggests the appointment of a qualified authority both in Hollywood and in England for the purpose of "vetting" scripts of this nature. He tells me that Alexander Korda has welcomed the proposal which he intends to adopt.

HALF-A-DOZEN instances of changing the names of plays when screened have lately cropped up. It may be that there is in each case a perfectly valid though mysterious reason for doing so. Whatever the reason, it is one which throws away completely any audience appeal that arises from the play. That is quite an intelligible reason, for to the bulk of kinema audiences the titles of most plays mean exactly nothing. Besides, a play may be bought on its sheer merit.

IT is significant that not many *unproduced* plays are bought; but that can be answered by saying that if it were good enough it would have been staged. What puzzles me mostly, however, is the poor substitute titles chosen for the film versions. The new titles should be a sufficient improvement on the old to cover the loss of stage publicity involved; but they all seem noticeably inferior.

COMPLAINTS of the cavalier treatment by the B.B.C. of visiting top-liners, such as Bob Hope and Tyrone Power, seem to have been effective, for I now hear that Broadcasting House has evolved a new type of variety programme which will specially cater for public interest in films and the stars who play in them. The programme, which will be in effect a "fans' hour" and called "the Picture Reporter," will be transmitted once a month at the most favoured listening period.

WHENEVER a visiting celebrity is in Britain for too short a time to make a personal appearance, the B.B.C. will endeavour to make a record for use in the programme. In this way it is hoped to be able to prevent the relegation of some of our prime favourites to listening periods of which fans are unable to avail themselves. The other material of the programme will deal with the many aspects of the film Industry.

THERE will be many people in the Trade, particularly on the building and equipment side, who will learn with surprise and regret of the bankruptcy proceedings against C. R. Anson, who at one period was closely associated with some of the subsidiary undertakings of the County circuit. At Tuesday's meeting of creditors the gross liabilities in the neighbourhood of one million pounds were mentioned, and the total assets of £18 10s. Mr. Anson was a director of E. D. Winn and Co., Ltd., building contractors, who went into liquidation some time back.

MOST forms of borrowing are accompanied by interest, and this specially applies to Jane Baxter and Edmund Gwenn, both of whom are cast for 20th-Fox's "Scotland Yard." Miss Baxter sails next Wednesday and Mr. Gwenn proceeds from New York where he now is.

THIS is another tangible example of Bob Kane's exchange of talent policy, already proved successful in the case of Will Fyffe. "Scotland Yard" is being directed by Al Werker, and Warner Baxter is leading man. It will be the first Hollywood picture for both British players.

JESSIE MATTHEWS, about to make a London theatre come-back after seven years, told me this week that her return to the studio is improbable. "Three months' hustle and six months' waiting is much more trying than a theatre run, even though the money's bigger." Well, Jessie should know.

THE sentiments expressed by Sir Seymour Hicks in his very short speech after the premiere performance of Capad's "Young Man's Fancy" at the Leicester Square Theatre last Thursday were heartily applauded by the audience. He said that while everyone appreciated the genius of foreign films, he thought the picture just shown—made by an English company with an English director, English author and English actors and actresses—deserved a big hand.

THE theatre presented a picturesque appearance, decorated as it was with bowers of flowers and about a dozen pretty girls in the evening dress of the period carried baskets of dainty Victorian posies from which ladies could select to match their frocks; an unusual and highly appreciated idea. Princess Arthur of Connaught represented Royalty, whilst celebrities of the Trade, stage, screen and society were there in full force, including C. M. Woolf, Reginald Baker, Ben Henry, Clive Brook, Percy Marmont, Fred Emney and Ellaline Terriss, who actually outshone all the young lovelies present.

ON another page you will find details of the big show at the London Palladium on September 24 in aid of the Stage and Screen Staffs' Benevolent Institution. This organisation, the name of which may be unfamiliar, is run in connection with the G.-B. circuit and may be described as supplementary to the C.T.B.F. and the V.A.B.F., for, of course, it also covers the vaudeville activities of the Moss' Empires. Both these Benevolent funds are represented on the committee of this concert, which according to Jimmy Forsyth's letter will be one of the most sensational all-star concerts that have ever taken place.

RUBBER truncheons are hardly amongst the most tempting of subjects, one would think, but on Tuesday a very similar article afforded quite a lot of entertainment at the Waldorf Hotel, Aldwych. And to those in our business it was of considerable interest and importance.

ACTUALLY it was the Sterling Torch which was on exhibition, and it put up a great show. It is just a 3-volt battery light, but it is mounted in rubber, and you can do anything you can to it, from dropping it 40 ft. to a stone pavement to leaving it in a tank of water—and all the time it shines with unimpaired efficiency. Its trials justified its claims to be unbreakable, shockproof, waterproof, and somehow there seems to be a moral in this for us all.

THE STROLLER.

CLOSE-UPS

By

Screencomber

NATURAL HISTORY LESSON

GIRAFFES aren't fond of cheese, they're creatures of set habits,
They simply won't touch Cheddar and just abhor Welsh rarebits.
One day I had some drinks and saw one with a kilt on,
But even in my worst bouts they've never eaten Stilton.

Giraffes, again, aren't partial to golf or water polo,
I've never seen them eating Brie—they can't stand Gorgonzola.
So for your pet giraffe don't get in a cheese stock, for
Though they object to Gorgon, their dislike includes Rocquefort.

Their tooth is sweet and so they relish fruits like plum and pear.
But sniff—and who can blame them? Giving Camembert the air.
Giraffes aren't fond of cheese, so just look out for ructions
If you take your giraffe to see certain film productions.

AL THE FIXER

TO fill in before taking over a big executive post, Al Fixit, ace film man and high-powered efficiency expert, persuaded Sol Wopsit, production chief, to let him play the hangman in "Swinging in Old Sing Sing." As Sol explained, the part wasn't a big one, but it was full of suspense. Al, with typical thoroughness, spent days studying the subject, and was well versed in the hangman's noble art by the time the big swing scene took the floor.

The plot tells how the hero, falsely accused, of course, stands on the scaffold when just at the last minute a warder rushes in with a reprieve from the Governor. The hero stood with the rope around his neck, Al grasped the lever, the director called for action, and the warder rushed in yelling, "Let him go!" Al released the trap and let the hero go. "Well, I'm hanged," was all the leading man could splutter. "This is no choke," cried the director.

P.S.—If Al gets away on a manslaughter charge, can anyone fix Al Fixit?

ELEMENTARY

THE great detective quaffed a foaming beaker of cocaine, reached for his violin, played a couple of arias, what time his pals reached for the areas, and then rising slowly, with an inscrutable expresion on his face and an unpardonable expression on his lips, looked at the bloody stain through a telescope, a microscope, a periscope, a stethoscope, and a horoscope.

"A fine bloody stain, this is," said the great man.

"Yes, isn't it?" answered the dumb copper, ingratiatingly.

"It's no bloody stain at all," said the detective. "This is a job for the insurance people, not the homicide squad."

"Remarkable," replied the dumb cop. "But how ——?"

"Elementary," replied the dick. "I had my suspicions from the first, when I learnt that the crime had taken place in a British studio. Now, first let me ask you why the so-called murderer took the trouble to burn the place down?"

"To burn the body and destroy the evidence," hazarded the dumb flat-foot.

"There was no body." jeered the bull. "I immediately deducted that the bloody stain was red ink. My examination proves me correct. *Red ink?* A burnt-out studio? The link-up is obvious—send for the insurance people."

"But why burn a studio down to hide an ink stain?" asked the bonehead.

DUMMY

ACCORDING to my secret Hollywood spies a new agreement with one of the Hollywood Unions and the producers makes it compulsory for a human being to be used in place of a dummy. This means that whereas a dummy might previously be used in a car or a 'plane crash, the Extras' Union now insist that a real person must be utilised.

So far, judging by recent Hollywood offerings, this ruling has not spread to the leading men.

CALLING WART WINKLEHEIM

"At the time of his conviction not more than 20 per cent. of the prison population troubled to attend the prison kinema show.

"Now not more than 20 per cent. are even present from them. And the prisoners are mostly those undergoing punishment.

"The prison guards have been forced to hang up their own certain rules of conduct . . . Among them are:—

'Do not boo if the law gets the upper hand.

'Do not applaud if a cop gets shot.'

'You may laugh if a cop slips, falls, or misses his target more than three times in succession in a shooting affray.'"

All of which you mugs think is something from the chronicles of Wart Winkleheim, but it is the actual report of conditions in an American prison—as reported in a fan paper.

GOVERNMENT BODIES DISAGREE ON NON-FLAM. DEMANDS

Education Dept. Overrides H.O. Regulations

USE of the Central Hall in the Lionel Street Schools, Burnley, for the showing of films is to be discontinued following objections by the Board of Education to the present system of exits.

At last week's meeting of the Burnley Education Committee, it was stated that the building complied with Home Office regulations, but the Board of Education were of the opinion that the hall was not safe.

Having had warning, the local Education Committee could not disregard it, because in the event of an accident they would be morally, if not legally, responsible for any disaster which might occur.

Authority has been given for the Director and the Borough Surveyor to endeavour to reach an informal agreement with the Board of Education on the means of exit. For the time being the use of such Central Hall for film lessons is discontinued. Consideration is also to be given to the question of insurance against liability in case of fire in instances where film lessons are given in schools.

C.E.A. and the Sub-Standard Situation

Continued from page 3

The attitude of the Trade towards these shows with their lack of safety precautions is understandable, for nowadays the possibility is negligible of fire spreading from the projection box; the real danger lies in other fire causes—from dropped cigarette-ends and the like, and the subsequent possibility of panic.

With the exhibition of non-flam. given a free hand, unfettered even by censorship, the Trade is faced by a competitor, which, unless vigorous steps are taken to combat it, is likely to prove a very real menace.

The difficulty is to decide the lines along which opposition is likely to be most effective.

In some quarters it has been suggested that exhibitions of non-flam. sub-standard film might be amenable to provisions of the Film Act of 1939, and that the registration of films might be legally insisted upon.

The KINE understands, however, that the sub-standard position was not considered when the Film Act was being drafted, and that neither registration of exhibitors or films, nor quota provisions of the Act apply in this instance. Nor is it possible to rely with any hope of success upon the absence of any definition of non-flam. The report specifically refers to "slow burning"—a description which apparently is subject to wide interpretation.

The situation has not only been carefully considered by exhibitor interests, but also by local authorities. The Surrey County Council Entertainments Committee, which was the first authority to decide that the alleged non-flam. stock came within the province of the 1909 Act, will consider the Advisory Committee's report at its next meeting in October. The County Councils Association, which has also recommended some form of control of these exhibitions, is also to discuss the implications of the recommendation.

Other authorities followed the example of the Surrey Council, but in view of the findings of the Advisory Committee, it is not unlikely that any continued attempt to control non-flam exhibition will be challenged in the Courts by the Amateur Cinematographers and other interested organisations.

Arthur Lucan in OLD MOTHER RILEY JOINS UP, directed at M.P. Studios by MacLean Rogers (British National) for Anglo-American release

Palace, Burnley, Returns to A.B.C.

REOPENING SEPT. 4

The Palace, Burnley, Lancs., is returning to the control of the Associated British Picture Corporation, and will reopen as a kinema on September 4.

This announcement was made this week by A. S. Moss, general manager, who stated that Western Electric Mirrophonic sound equipment is being installed and the theatre renovated throughout. The opening feature is to be "Jamaica Inn."

Mr. Moss stated that Robert Winlow would be the manager of the Palace, and was coming to Burnley from the Ritz at Hyde, one of the A.B.C.'s new theatres.

The Regal, Twickenham, A.B.C.'s latest theatre, will be opened on September 25.

Not to Relax Rules for A.R.P. Film

At Coulsdon U.D.C. the clerk reported that he had been in communication with the Surrey County Council regarding the display of films in connection with local air raid precautions. The county council had replied that it was not possible to agree to relax the rules to a greater extent than already agreed upon.

A STAND-BY KINEMA

A licence has been granted to the former Park Cinema, Wells, Norfolk, which is now used as a Territorial drill hall.

It was stated by the manager of the two existing Wells kinemas that if they had a breakdown it would be very useful to turn back to the Park.

"KINE" CRICKET FINAL

Change of Venue

The final of the KINEMATOGRAPH WEEKLY Cricket Competition between teams representing Kodak and D. and P. Studio is to be played on Kodak Cricket Club's ground at Wealdstone on September 3, starting at 11.30, and not as previously announced.

This change of venue has been made by mutual agreement of the clubs concerned.

A big attendance of Trade supporters is expected, including a number of executives and stars from the studio. To all those who have not yet received an invitation, the KINE. extends a hearty welcome.

AN INDIAN MISSION

Continued from page 3

Patel, "the Indian population took a strong objection to its theme, and if further films of this nature are permitted to be shown, it is not unreasonable to assume that strained relations will develop with the British administration.

"Secondly," he continued, "the good position which British films enjoy in India will be severely prejudiced if English-made productions contain passages which are definitely unfair to the natives."

Mr. Patel, who is also a member of the Central Board of Governors for the Indian Motion Picture Congress, said it was for the same reasons that strong protests were lodged with the Secretary of State when it was announced that the relief of Lucknow was to be made. "Bitterness and prejudice would have only resulted from the screening of such a production," he added.

Referring to his conversations with Mr. Korda, Mr. Patel paid tribute to the sympathetic hearing he was given.

Republic Chief's Gift to Glasgow

AUTRY TOURS SWEEPING SUCCESS

Speaking at a luncheon held at Glasgow in honour of Gene Autry, Herbert J. Yates, president of Republic Pictures, said the first purpose of their visit was to find out what the British public wanted. As a result, he could promise an improvement in the quality of the pictures now they knew exactly what was wanted.

H. J. YATES

During the proceedings it was announced that Mr. Yates had given 150 dollars to the Lord Provost's Fund.

Alex B. King congratulated Autry upon the clean tone of his pictures. He thought it would be all to the good of the Trade in Scotland if more American stars paid them a visit.

Gene Autry—who was presented with a set of bagpipes—spoke of his faith in Westerns, which he considered were the backbone of the Industry.

Lord Provost Dollan, who also spoke, expressed his indebtedness to the Trade for many acts of generosity and kindness.

S. W. Smith referred to the growth of Republic and the success of its product in this country which, he said, represented the best market for pictures.

M.C.C. BAN TWO ANTI-NAZI FILMS

Censor's Decision Upheld

Middlesex County Council Entertainment Committee have decided to support the B.B.F.C. ban on "Professor Mamlock" and "I Was a Captive of Nazi Germany" by refusing permission for the screening of these two subjects in kinemas under their jurisdiction.

Both films have been licensed for showing in their respective areas by London, Surrey and Essex. These three authorities, along with Middlesex and West Ham, sit on a joint viewing committee at the County Hall. West Ham has still to announce its decision, which is not expected until after the August vacation.

ODEON MOVES TO LONDON

Addresses of Main Groups

Complete consolidation of the Odeon interests is not yet officially announced, as until the return of Oscar Deutsch the final arrangements of the organisation cannot be regarded as finalised.

In a very few days it is expected that an authoritative statement will be made clearly explaining the position of transactions as regards the County and Paramount circuits.

Meantime the Odeon headquarters are definitely settled in London, and the addresses of the three main groups of offices are:—

Administration and Film Booking: 49, Park Lane, W.1.

Secretary and Accounts: Henley House, Chesterfield Gardens, Curzon Street, W.1.

General Manager, Engineering, Theatre Control: Dean House, Dean Street, W.1.

TWO MORE OPENINGS

Elmers End and Hendon

With openings scheduled for Elmers End and Hendon on August 26 and 28 respectively, Odeon Theatres add two more kinemas to their vast circuit.

The inauguration ceremony at Elmers End will be performed by the Mayor of Beckenham, Ald. F. Healey, J.P., while at Hendon the Deputy Mayor, Ald. S. H. Egan, J.P., will be in attendance.

Each theatre will have the usual Odeon ceremony, including a military band and a charity collection for a hospital.

Change of Policy at Middlesbrough

Manager Fred Pollitt has announced a change of policy at the Odeon, Middlesbrough. As from September 4 the Odeon reverts to one big picture, and, instead of at present running continuous from 2 p.m., there will be a matinee daily at 2.15 p.m. From Monday-Friday the show will be continuous from 6 p.m., doors opening at 5.45 p.m.

On Saturday nights there will be two distinct bookable houses at 6 and 8.30 p.m.

Manager Pollitt told a KINE. representative that the main aim was to put an end to lengthy queues and long waits for patrons.

Beau Geste Continues Plaza Run

Paramount's film version of P. C. Wren's famous story "Beau Geste," starring Ray Milland, Gary Cooper, and Robert Preston, continues to draw packed audiences to the Plaza, and, as a result, has been booked for a fourth week.

Akim Tamiroff, Patricia Morison and Mary Boland in a scene from THE MAGNIFICENT FRAUD which Paramount is Trade showing at the Carlton Theatre on Friday, August 25, at 10.30 a.m.

London Trade Show Diary

SCREENINGS BETWEEN AUGUST 24—30

Thursday

Each Dawn I Die (*Warner*)

Cambridge Theatre. **8.30 p.m.**
Cast: James Cagney, George Brent, Jane Bryan, George Bancroft, Maxie Rosenbloom, Edward Pawley and Emma Dunn. **Director:** William Keighley.

James Cagney and George Raft, the screen's premier "toughies," are teamed for the first time in "Each Dawn I Die," which was adapted by Norman Reilly Raine and Warren Duff from a best-selling novel by Jerome Odlum. At the outset of the film Cagney is seen as an altruistic but aggressive newspaper reporter, while Raft has the rôle of a hard and callous criminal. Their paths cross when the young reporter is wrongly accused of manslaughter and sent to prison for a long term. Raft, who has been a big time gangster, has finally been caught and sentenced for the rest of his life. Rebellious from the outset because of the injustice done to him, Cagney is a difficult prisoner for the authorities to handle.

He and Raft become friends when he saves the latter from an attempt on his life made by an enemy in prison. Raft eventually pays his debt with interest when he lays down his life as the result of his efforts—which were successful—to obtain evidence which will prove Cagney's innocence of the charge which has sent him to prison.

Friday

The Magnificent Fraud (*Paramount*)

Carlton Theatre, Haymarket. **10.30 a.m.**
Cast: Akim Tamiroff, Patricia Morison, Lloyd Nolan, Mary Boland. **Director:** Robert Flovey.

The story tells how the dictator of a South American country is assassinated just as he is about to negotiate a loan of ten million dollars. In order to get the loan an actor is employed to impersonate the dead ruler and later eventually refuses to sign the paper for the loan. The man behind the dictator falls in love with an American girl engaged to the financier arranging the loan. During the warfare of wits and romance the impersonator is exposed and the theme works up to a tensely dramatic climax.

Wednesday

Shorts (*Columbia*)

Own Theatre. **11 a.m.**

Columbia will present a programme of "Shorts" subjects, including two interesting British featurettes, "Inspiration" and "Rolling Stones," "Pest from the West" bringing back to the screen frozen-faced comic, Buster Keaton, "Community Sing No. 25," "Screen Snapshots No. 74," "Technique of Tennis," an instructional "Short" with entertainment as its major angle and, lastly, "Scrappy's Rodeo," from the series of animated cartoons.

"Miracles for Sale" (*M-G-M*)

Cambridge Theatre. **6.30 p.m.**
Cast: Robert Young, Florence Rice, Henry Hull, Frederick Worlock, Frank Craven, William Demarest. **Director:** Tod Browning.

Magic will be given a new impetus throughout the world with the release of "Miracles For Sale," Metro-Goldwyn-Mayer's new murder mystery picture laid in the midst of a group of professional magicians and clairvoyants. Various tricks and illusions in magic shows are staged in connection with the central plot. The picture does not expose these, but presents them exactly as they would be presented on a stage.

The picture is based on Clayton Rawson's novel, "Death from a Top Hat," familiar to most magicians. Robert Young plays Mike Morgan, the magical goods manufacturer, and Florence Rice is the heroine.

Director Tod Browning, so long associated with magic and director of "Dracula" and the late Lon Chaney mysteries, directed, and Harry Sharrock, veteran illusionist and mind reader, was his assistant. Paul Le Paul, St. Louis magician, recently on the Orpheum circuit, was technical adviser.

GERMAN FILM COSTS DOUBLED SINCE 1932

Attendance and Returns Show Increase

AN interesting insight into the working of the German film industry is given by the 1939 issue of the "Jahrbuch der Reichsfilmkammer," published by Max Hesses Verlag, Berlin-Halensee. The booklet, which was edited by the former President of the German Film Chamber, Prof. Dr. O. Lehnich) contains many statistics compiled by the "Institut für Kulturforschung" (Institute for Economic Research), a comprehensive register of the multitude of film laws, ordinances and regulations promulgated in Germany since 1933, and the papers delivered at the last annual meeting of the Film Chamber.

Average production costs per feature film in Germany have been doubled from 237,000 Rm. in 1932 to 549,000 Rm. in 1938; whereas the making of the 132 feature pictures produced in 1932 required 2,089,100 working hours at the studios of Berlin and Munich, which, thereby, were exploited at 56 per cent. of their capacity, their 1938 output of 93 feature pictures (not counting seven films made in Vienna) required 4,607,486 working hours, with the studio space available utilised at 80 per cent.

On the other hand, the increase in production expenses is compensated for to some degree by higher returns. This can be seen from a table in the "Jahrbuch" showing that in the 1932/33 season (April 1—March 31) the German kinemas had 238.4 million visitors providing 157.9 million Rm. net receipts, as against 396.4 million visitors, providing 285.7 million Rm. net receipts in the 1937-38 season.

Against the higher revenue accruing to producers from the domestic exhibition stands the decrease resulting from the decline in film exports. The exact range of that decrease cannot be determined, since no export figures have been published by the German officials since 1935.

There is also a decrease in the imports of foreign films, particularly since 1936.

Ann Sheridan and Pat O'Brien in DEVIL ON WHEELS (Warner) reviewed in this issue

"THE MIKADO" ENCORE VERSION

G.F.D.'s New Screening Technique

SUCCESSFUL TRY OUT

A NOTEWORTHY precedence has been created by General Film Distributors with their "repeat" version of "The Mikado"—a new film screening technique which enables exhibitors to give an encore to the most popular song numbers in the screen version of this famous Gilbert and Sullivan opera. This has been tried out in a number of theatres with such unqualified success that G.F.D. propose to supply the encore version of the film for all bookings from August 28 onwards.

Before the start of the picture the manager of the theatre makes a short speech explaining the new process to the audience. He asks them to applaud heartily at the conclusion of any song numbers they have enjoyed so much that they would like a repetition. In this way, according to public opinion, an encore is given or withheld.

It is certain that this experiment, which is unique in the history of film presentation in this country, will add tremendously to the public appreciation of the film. Furthermore, it marks a vital step forward in the progress of the British film industry.

Jean Colin Feted at Manchester

Jean Colin, who features in "The Mikado," made a personal appearance on Monday at the Gaumont, Manchester, where the film is being shown this week. When she arrived at London Road Station, she was greeted by thousands of people. Two bands at the station played selections from the film, and there was displayed a huge banner worded: "Manchester Welcomes Jean Colin, appearing in 'The Mikado.'"

Miss Colin was met by John Speckerman (theatre exploitation department, G.F.D.), D. Heughen (divisional superintendent, Gaumont-British), R. T. Rea (divisional publicity manager, G.B.), W. A. Hockman (manager, Gaumont Theatre, Manchester), and M. Carr (branch manager, G.F.D.)

Later in the day there was a Press reception at the Midland Hotel. Also present were representatives of the Manchester branch of the Gilbert and Sullivan Society, and J. O'Toole (an ex-Lord Mayor of Manchester).

On Monday evening Miss Colin appeared on the stage at the Gaumont, where she was introduced to the audience by J. O'Toole, ex-Lord Mayor of Manchester.

Throughout Monday—the opening day of the run at Manchester—there were excellent houses at the Gaumont.

PRODUCER HELPS SICK CHILDREN

£60 from Cake

A mammoth birthday cake, used in a scene for "An Englishman's Home" (Aldwych Film Productions, Ltd.) at Denham, was presented by the producer, Neville E. Neville, to the Hospital for Sick Children in Great Ormond Street, W.C.1.

Last week the cake was cut up and sold to visitors at Butlin's Skegness Holiday Camp. More than 2,000 people bought portions, and a sum of £60 will go to the hospital's urgent £350,000 appeal fund.

Manager's Gift to Valerie Hobson

Valerie Hobson took away from Birmingham an interesting souvenir of her personal appearances in connection with the screening of the Columbia feature, "Q Planes," at the Paramount and Futurist Theatres, Birmingham, last week. On her visit to the Paramount Theatre she greatly admired the budgerigars in ornamental cages which are features of the entrance hall and café there. Before she left the theatre Mr. Holderness made her a gift of a pair of these songsters.

Billy Bristowe's New Address

Billie Bristowe, the publicity expert, is moving her offices this week-end to 68, Gloucester Place, W.1. Her 'phone number will be Welbeck 9649.

Barbara Stanwyck and Bill Holden in a scene from Columbia's GOLDEN BOY

"Nurse Cavell" Trade Show In September

OUTSTANDING IN NEW RKO-RADIO GROUP

"NURSE EDITH CAVELL," Anna Neagle's first American production, and "In Name Only," the Carole Lombard, Cary Grant and Kay Francis co-starring vehicle, will be included in the outstanding group of films which RKO-Radio will present to the Trade during early September.

"Nurse Edith Cavell," produced and directed by Herbert Wilcox, is based upon the life of the English nurse who sacrificed her life to save fugitive allied soldiers from the Germans.

On its première in the United States the film was given one of the greatest receptions ever accorded to any film by the American Press.

For instance, *Variety* speaks of its "gripping story, which will hold audiences spellbound," and refers to the "superb conception of Cavell." Indeed, *Esquire* says that her performance ranks her among the major film actresses.

The writer of the *Boston Globe* is no less enthusiastic; he says: "I join what certainly must be a chorus in declaring that Anna Neagle has turned in an Academy Award performance." He describes the film as one of the most impressive and enthralling dramas ever produced. . . . Will stand for years as a high-water mark in Hollywood production.

Every centre is eulogistic concerning Miss Neagle's performance, which is greeted with such adjectives as terrific, inspiring, greatest, and hardly less enthusiastic tribute is paid to the direction of Herbert Wilcox, who is considered by one centre as having turned out "one of the greatest pictures of all time."

These notices vindicate the belief of RKO-Radio that "Nurse Edith Cavell" will undoubtedly become one of the highest grossing pictures ever released in Great Britain.

"Nurse Edith Cavell" boasts a grand supporting cast, studded with such talented box-office performers as George Sanders, Edna May Oliver, May Robson, Zasu Pitts and H. B. Warner.

"In Name Only" has also created an enviable advance impression by playing for three weeks, at the height of the summer season, at the Radio City Music Hall, the world's largest kinema. It is said to be outstanding by presenting an intensely dramatic subject replete with delightful romance and much grand humour. It is considered that the work of its three stars and the direction by John Cromwell is amongst the greatest they have ever delivered.

CHAPLIN KEYSTONE COMEDIES

National Film Library's Unique Collection

With the addition of "The Perfect Lady," "The Rival Mashers," "Tango T[illegible]gles" and "The New Janitor" the Nation[illegible] Film Library now claims the most comp[illegible]e collection of Chaplin's Keystone com[illegible]ies in the world. It now possesses copie[illegible] of 29 out of the 34 comedies which he m[illegible]de for that company in 1913-1914.

Thirty-three recent feature film[illegible] have been promised to the library by var[illegible]s distributing houses.

During the last two months t[illegible] Film Library has acquired four pre-wa[illegible] short-feature films of exceptional interes[illegible]

"The Money-Lender's Downfall [illegible] (This magnificent feature story," sa[illegible] the synopsis, "depicts the methods e[illegible] loyed by the money-lending sharks and ho[illegible] once they immesh the unwary in the[illegible] toils, hound them down to distraction") "The White Slave Traffic," "As Fate D[illegible]ees" and "Younita," produced by Will B[illegible]ker.

There has also been added to the [illegible]llection "The Hollywood Review" ([illegible]-M), one of the first full-length sound fil[illegible] with the sound recorded on discs. The fi[illegible] was produced in 1929 and contains a nu[illegible]er of sequences in Technicolor, and is t[illegible] before one of the earliest examples of the [illegible]lour sound film.

Illegal S.O. Alleged by L.D.O.S.

MILITIA SUNDAY KINEMAS TO BE OPPOSED

ATTEMPTS to intensify its campaign against Sunday opening are being made by the Lord's Day Observance Society who are now directing special efforts to prevent the extension of Sunday kinemas in areas where there are Militia camps.

In furtherance of the present campaign the L.D.O.S. has prepared new literature, in one pamphlet of which it is contended that of the 177 areas in which kinemas open on Sunday, 81 areas open illegally, as only 96 have obtained sanction under the Sunday Entertainments Act of 1932.

The attitude of the L.D.O.S. towards the Militia camp kinemas is understood to be that no opposition on that ground is likely to be directed to halls intended primarily and solely for the entertainment of troops. On the other hand, attempts to include kinemas in the surrounding area into line with the Sunday policy of the camp kinemas will be strenuously opposed.

It is argued that the temporary presence of a few thousand Militiamen in camp is no reason why ratepayers should be subjected to the inconvenience of a poll.

"Knowing the men may go out and lose their lives, the kinema Trade is determined to extract the last sixpence from them before they do. That is the truth of their attitude," declared an official of the L.D.O.S. on Monday.

It is, of course, apparent that licensing authorities possess no right to grant specific Sunday opening except by obtaining the necessary statutory powers under the Act. The success of the L.D.O.S. opposition at Oswestry was purely on this legal point. Since then it has been decided to apply for the necessary powers.

The presence of large numbers of troops in any area demands a certain provision for their entertainment, but obviously statutory Sunday opening, if obtained, cannot be granted for the benefit of any one exhibitor in the area.

FILM PUBLICITY IN O.H.M.S. ENVELOPES

Council's Protest

A protest against the methods used to publicise a film was made at the last meeting of the Wellington (Somerset) Rural District Council. A member, C. L. Forster, said literature advertising "The Warning" (A.B.P.C.), which was being shown at a local kinema, had been sent out to certain people in the town in official O.H.M.S. envelopes which, however, bore the usual postage stamps.

The notice advertised one particular kinema in the town, and he thought this was a strange thing to do. It was said the literature had been issued from the local office of the Ministry of Labour.

E. A. Richards, chairman, said he had received one of the envelopes and had made inquiries. He had been informed that it was a Ministry propaganda film, and that a good deal of propaganda matter was being delivered through the Post Office.

Mr. Forster said such literature was not stamped. It seemed to him funny to spend public money in circulating notices about a film. It made one wonder if there was any leakage of official stationery.

The meeting decided to make inquiries to ascertain what authority the local Labour office had to issue the notices.

NEW CONTINENTAL KINEMA

Embassy to Open in September

Intended specially for the presentation of Continental films, the Embassy, Tottenham Court Road, will be opened by Messrs. Cohen and Michaels early in September with the world première of an important French production. Situated opposite Goodge Street Station, it will be London's largest specialised kinema, seating 800 on one floor.

Planned by George Coles, F.R.I.B.A., the Embassy combines the amenities of the largest kinema with the intimacy needed for the presentation of Continental films. Of course, every seat gives an uninterrupted view of the entire screen, but particular care was taken in their positioning to prevent unnecessary neck craning to read the subtitles. To ensure this, 200 seats were sacrificed.

There will be a large lobby and a lounge. The evening prices will range from 1s. 6d. to 5s., with the majority at 2s. 6d. Before 2 p.m. all seats will be 1s. 6d. RCA High Fidelity will be installed and provision has been made for television. Negotiations in this direction are now taking place.

New York Acclaims British Films

The Department of Overseas Trade announces that the kinema in the British Pavilion in the New York's World's Fair is reported to be a "terrific success." There is no seat to be secured at any performance. The most popular film is the special one of the Coronation which is being continuously shown. Only the Abbey ceremony is filmed, and the total running time is 20 minutes.

Nearly 200,000 people have attended performances in the kinema since April 30.

Syd Walker in WHAT WOULD YOU DO CHUMS? (Anglo-American), reviewed in this issue

Managers in Rôle of "Mr. Walker"

Emery Circuit Plan Patron Analyser

As soon as the holiday season is over the J. F. Emery Film Circuit, which controls about 30 kinemas in Lancashire and Midland territories, intends to embark upon a scheme of market research for the purpose of analysing patronage and the manner in which it is affected by the quality of programmes, the appointments of kinemas and social conditions within the vicinity of the kinemas themselves.

A list of questions is being drawn up, each carefully phrased for the guidance of managers, who will be expected to engage patrons in conversation and extract from them information to enable the questionnaire forms to be completed.

When they have been all returned the forms will be carefully scrutinised and analysed. It is hoped to secure information which will be of value in the arrangement of subsequent programmes.

Dennis C. Walls, who has this scheme of market research in hand, explains that the fundamental object is simply this—"How to sell more seats."

Cannes Film Festival Programme

COMPETITIONS IN TWO GROUPS

PREPARATIONS are now practically complete for the holding from September 1 the International Film Festival at Cannes. Most film producing countries will be represented at the Festival, among them the U.S.A., Great Britain, Soviet Russia, Poland, Belgium, Czechoslovakia, Sweden and France.

The Festival International de Cannes will last three weeks, during which will be screened, under gala conditions and for the first time in public, the most distinctive and representative films from the studios of Hollywood, London, Paris and other film centres.

Famous stars and well-known directors will visit Cannes and will play an active part in what it is anticipated will be the most brilliant occasion of its kind ever held.

Government Interest

M. Jean Zay, Minister of National Education and Fine Arts, will preside at the festival which is under the patronage of the great French film pioneer, M. Louis Lumière, of the Institut de France, who has recently been decorated with the Grand Croix of the Legion of Honour.

It is emphasised in the preliminary announcement that in organising the festival France does not intend to compete with other film festivals or to duplicate what is being done elsewhere. Perusal of the regulations indicate that at Cannes the French delegation is taking part on precisely equal terms with entrants from all over the world is an open contest of technical and artistic merit and that the jury has not even a French majority but will be representative of each country taking part. The personnel will include no one remotely connected with film production but will comprise distinguished names in the world of letters, the arts and the sciences.

Another original feature is the division of the competitions into national and international groups.

1. NATIONAL COMPETITIONS.

Prizes will be given for the best films from each country taking part. There will thus be for each country a Grand Prix du Festival International de Cannes, 1939, which will go to the best film presented by the particular country.

2. INTERNATIONAL COMPETITIONS.

The international contests will be open to directors, artistes, cameramen, scenarists and composers. The Grand Prix Louis Lumière will be awarded the best director, and others will be awarded the best woman artiste, the best man artiste, the author of the best scenario, the composer of the best score and the best cameraman.

There will be a grand prix for the best feature-length documentary, and a grand prix for the best feature-length cartoon.

Other international prizes will go to the best short films, documentaries, cartoons, newsreels, scientific and educational films.

All the films presented at Cannes must have been completed in the 12 months preceding the opening date of the festival. More than 50 per cent. of the feature-length films shown will be having their first public screening.

Programme of Events

The interest aroused in the Festival would seem to assure a comprehensive gathering of the international world of the kinema and of social personalities.

Thus, in the first three weeks of September, in the unrivalled setting of Cannes and the Côte d'Azur as the centre of an unique succession of gala shows and celebrations.

NEW 1,000 SEATER OPENED

Don Cinema, Bentley

The Don Cinema, a new 1,000-seater, situated at Town End, Bentley, was officially opened on Thursday by Coun. L. Massarella, who spoke highly of the splendid building which had been erected for the inhabitants in a district where a kinema was a necessity. Other prominent local personalities were also present.

The directors of the Don are J. B. Hebditch, chairman and managing director, and J. R. Hebditch, Jun., J. W. Atkinson, L. H. Hebditch, J. F. Tidswell, all of whom are directors of the parent kinema, the Ritz, and A. H. H. Kidd, who is also manager of the Ritz. The last-named will supervise the managerial side of the Don.

J. Blythe Richardson, L.R.I.B.A., designed the Don, and it has every refinement to make it one of the leading suburban kinemas throughout a wide area.

Western Electric Mirrophonic sound system has been installed.

CHESTER-LE-STREET SITE

J. H. Mole has purchased a prominent site in Front Street, Chester-le-Street, Co. Durham, on which it is proposed to erect a kinema.

Extensive kinema interests are already handled by Mr. Mole in the North, including Hartlepools and Chester-le-Street.

NEW OWNERS OF ROYAL, WALLASEY

Allwinn Cinemas, Ltd., have acquired control of the Royal, King's Street, Wallasey, which for a time was operated by a Manchester kinema company. The Royal, which has 1,000 seats, will be under the management of J. Winnall.

REVISED LABOUR PACT IN LONDON

N.A.T.K.E.-Exhibitor Talks Nearing Completion

50-HOUR WEEK?

DISCUSSIONS are well advanced between the London and Home Counties Branch of the C.E.A. and the N.A.T.K.E. upon further aspects of the labour agreement between the two bodies. Chief point dealt with in the negotiations is a revised scale of hours for all grades of employees.

The proposals, which, of course, embrace the projectionists' hours, include the reduction of the working week of 55 hours to 50 hours.

An extension of the holiday period from one week to a fortnight with pay is also being sought by the N.A.T.K.E., who argue that the proposal will not involve exhibitors in increased costs, but would be met by a spread-over of duties.

The conditions of work of kinema firemen and rates of pay of relief cashiers have also been the subject of discussion, but, generally speaking, it is not anticipated that the revised conditions will entail any considerable review of the wage rates.

The proposals, it is understood, have been fully considered by the Joint Conciliation Board and will be presented to the two bodies concerned immediately after the holiday recess.

The effect of the resolutions passed by the annual meeting of the N.A.T.K.E. is also under consideration by that body, particularly the recognition of the closed shop and the organisation of the clerical staff in the renters' offices. Other matters being considered are the question of the 48-hour week throughout the Industry and alterations of grading.

COLONIAL FILM PROPAGANDA

£1,131 for Films and Copies

The sum of £1,131 has been allocated by the Colonial Empire Marketing Board for film propaganda.

In furtherance of this policy of general educational propaganda the Board has in hand the production of a film depicting the administrative and social welfare services in the Colonial Dependencies. It is intended that this film should serve as a "background" to a series of shorter films depicting the life and industries of individual dependencies similar to those which are at present available to the public through the medium of the Imperial Institute.

The allocation includes a sum of £400 for the purchase of new prints of Colonial films in the Film Library of the Imperial Institute, as well as prints of suitable trade films descriptive of the life and trade of the Colonial Dependencies. These films have been placed on loan with the Imperial Institute for circulation to schools, educational and commercial bodies through the Institute's Film Library.

Carole Lombard and Cary Grant in a scene from IN NAME ONLY, shortly to be Trade shown by RKO-Radio

"Film Supply Already at Saturation Point"

BROMSGROVE PROJECT TURNED TOWN

A PROPOSAL to provide the Worcestershire town of Bromsgrove with a third kinema has been turned down by the local magistrates.

Opposing the application, T. McDermott, owner of the two local kinemas, said that the supply of films in England was at present "at saturation point."

If a third kinema was opened the programme would have to be of a very special nature in order to attract a sufficient number of patrons.

On behalf of A. L. Hawkins, of Hagley Road West, Birmingham, G. A. Byers Ward asked the magistrates' approval of plans to erect a 1,200-seater kinema on a site adjoining the Congregational Church. He pointed out that there was a public demand for another entertainment house, recalling that during the last eight years the population of the town had increased from 26,000 to 40,000.

The application was also opposed by the Rev. D. R. Roberts, minister of the Congregational Church, which adjoins the site of the proposed hall.

"LADY OF THE TROPICS"

Robert Taylor and Hedy Lamarr are co-starred in Metro-Goldwyn-Mayer's LADY OF THE TROPICS, which will be presented to the Trade shortly. Jack Conway directed the picture, the cast of which includes Joseph Schildkraut, Ernest Cossart and Ziffie Tilbury

BUTCHER'S FILM SERVICE LTD. *announce—*

Another outstanding success—

"OLD MOTHER RILEY M.P."

"Comedy for the masses."
"Cast iron box-office pull."
"Picture goes at top speed."
"Sure fire for the masses."
"Packed with uproarious scenes and bright gags."

To be Trade Shown shortly.

ELIZABETH ALLAN

in

"THE GIRL WHO FORGOT"

from the successful play, "The Young Person in Pink,"

with

RALPH MICHAEL • ENID STAMP TAYLOR • BASIL RADFORD
JEANNE DE CASALIS • MURIEL AKED • DAVID KEIR
RITA GRANT • EILEEN SHARP

Now in production.

ALBERT BURDON

in

"JAIL BIRDS"

LORRAINE CLEWES • CHARLES FARRELL • MARK LESTER
etc.
"It'll be a riot of fun."

In preparation.

TOM GAMBLE

in

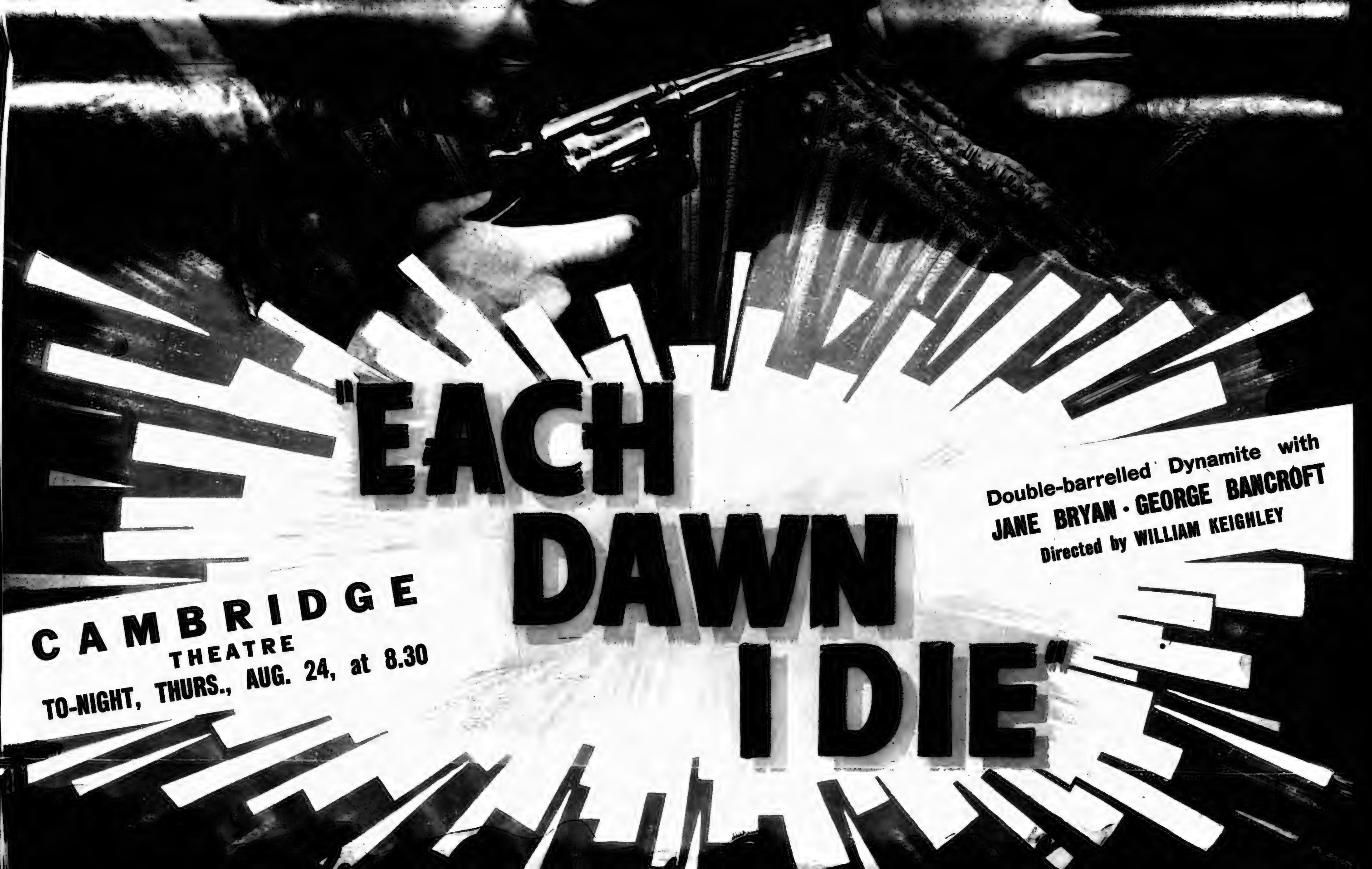
"KISS ME, SERGEANT"

supported by

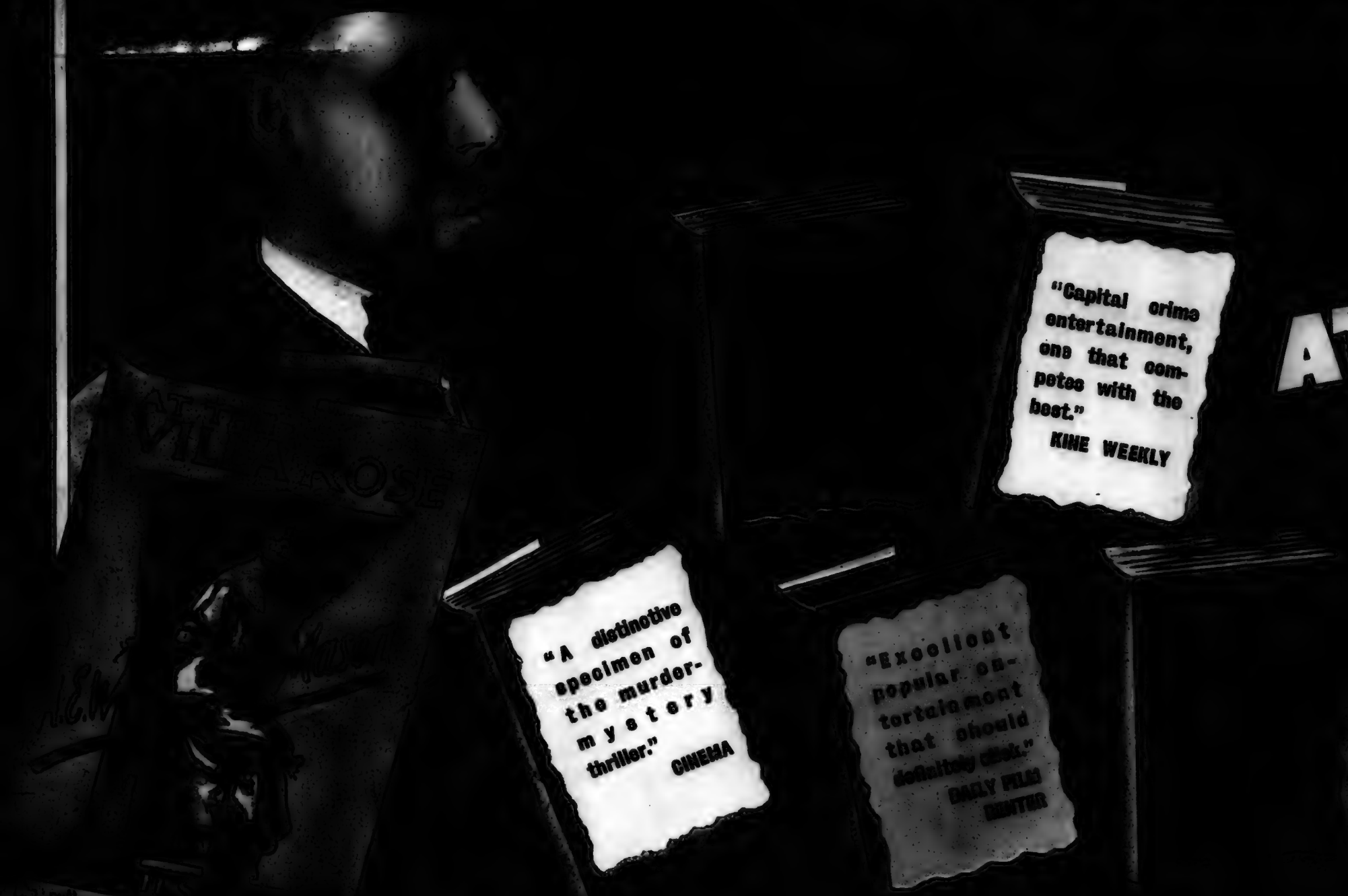
"a cracker-jack cast"

CAGNEY vs RAFT

THEIR CLASH MAKES ALL RECORDS CRASH!


"EACH DAWN I DIE"
Double-barrelled Dynamite with
JANE BRYAN · GEORGE BANCROFT
Directed by WILLIAM KEIGHLEY
CAMBRIDGE
THEATRE
TO-NIGHT, THURS., AUG. 24, at 8.30

REVIEWERS GO OVERBOARD WITH A WAVE OF LAVISH PRAISE


"Capital crime entertainment, one that competes with the best."
KINE WEEKLY
"A distinctive specimen of the murder-mystery thriller."
CINEMA
"Excellent popular entertainment that should definitely click."
DAILY FILM RENTER

AT THE VILLA ROSE

JUDY KELLY
WALTER RILLA
PETER MURRAY HILL
ANTOINETTE CELLIER
WALTER SUMMERS

From the Famous Book by Author of

Share Prices' Upward Trend

G.-B. AGAIN IN DEMAND

DESPITE the upsetting political events, there was a fair amount of activity in the Kinema share market during the past week, which left quite a number of shares at higher levels. Gaumont-British issues were again in demand, the 10s. ordinary rising further by 4½d. to 3s. 7½d., the "A" ordinary by 3½d. to 1s. 9d., and the 5½ per cent. preference 3d. to 11s 1½d.

London Pavilion preference were strong at 17s. 6d., compared with 16s 3d. a week earlier, while Odeon 5s. ordinary advanced from 6s. 1½d. to 6s. 6d., Odeon debentures from £74 to £75, and Scophony from 2s. 9d. to 2s. 10½d.

A.B.P.C. preference, on the other hand, were dull at 17s. 3d., compared with 18s. 1½d., and British Lion preferred fell 3d. to 2s. 3d., London Pavilion ordinary, 9d. to 8s. 9d., Moss' Empires preference, 9d. to 14s. 3d., P.C.T. preferred, 7½d. to 18s. 7½d., P.C.T. Construction 7 per cent. preference, 9d. to 20s. 6d., Stoll Theatres, 1½d. to 1s. 7½d., and Union Cinemas second preference, 1½d. to 1s. 1½d.

MAJESTIC DIVIDEND

Majestic Theatres Corporation, Ltd., announces an interim dividend of 4 per cent. on account of the year to March 31 next. This dividend is at the same rate as that paid several years past. Last time it was followed by a final payment of 4 per cent.

CONSOLIDATED'S PROFITS

The Consolidated Film Industries, Inc., has declared a dividend of 25 cents per share on its preferred stock, payable October 2, to stockholders of record September 11, 1939. A similar amount was paid on July 1.

AN UNLICENSED KINEMA

Official Receiver Takes Over

The licence of the Pavilion, Peacehaven, was transferred from Percy Hudson Braithwaite to the Official Receiver (V. R. Fletcher) at Lewes on Tuesday in last week.

Making the application, Mr. Fletcher recalled that Michael John Wray was fined for carrying on the kinema without a licence. A receiving order against Wray was made in the Brighton County Court on August 3.

"He said then that it was necessary for the licence of the kinema to be renewed," said Mr. Fletcher, "but he did not inform me he had never had the licence transferred to him. It was a complete surprise to me when he was charged before you.

"Wray has not yet been adjudicated bankrupt because he is hoping to raise sufficient money to meet his debts in full. Unless the money is forthcoming, the creditors will no doubt resolve on an order of adjudication in bankruptcy.

"I have received an offer for the business, which I have provisionally accepted, but until there is an adjudication and the trustee is settled, the offer cannot be accepted finally.

"If the sale goes through the purchaser will apply to you for a transfer of the licence to her from me."

Mr. Braithwaite, the previous occupier, was prepared to consent to a transfer of the licence to the Official Receiver.

INCREASES OF CAPITAL

Hemar Regent, Ltd., kinema proprietors, etc., 37-8, Golden Square, W.1.—The nominal capital has been increased by the addition of £1,750 beyond the registered capital of £500. The additional capital is divided into 35,000 ordinary shares of 1s.

Granada (Kingston), Ltd., 36, Golden Square, W.1.—The nominal capital has been increased by the addition of £5,000 beyond the registered capital of £2,000. The additional capital is divided into 5,000 6 per cent. cumulative preference shares of £1.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/6	32/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/3	11/9XD.	—
" 6% Pref.	18/1½	17/3	—/10½
" 5% Debs.	£97½	£97	—10/-
A.P.P.H. Ord. ..	12/-	12/-	—
Assoc. Talk. Pic. Ord. 5/- ..	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/10½	—
" Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	2/6	2/3	— -/3
Capital & Prov. News 5/- ..	3/-	3/-	—
Gains. Pic. Ord. 10/- ..	2/1½	2/1½	—
Gaumont British Ord. 10/-..	3/3	3/7½	+ -/4½
" "A" Ord.	1/5½	1/9	+ -/3½
" 5½% 1st Pref. ..	10/10½	11/1½	+ -/3
" 4½% New Debs. ..	£74	£73½	—10/-
General The. Pref.	7/3	7/3	—
" 6½% 1st Mort. Deb. ..	£83	£83	—
London Pavilion £1 Ord. ..	9/6	8/9	— -/9
" 6% £1 Pref.	16/3	17/6	+ 1/3
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def..	1/9	1/9	—
" £1 Pref'd. Ord. ..	15/-	15/-	—
Moss' Empires £1 Ord. ..	19/-	19/-	—
" £1 Com. Pref.	15/-	14/3	— -/9
Odeon 5/- Ord.	6/1½	6/6	+ -/4½
" 6% Pref.	13/-	12/9	— -/3
" 5% Debs.	£74	£75	+ £1
P.C.T. Ord. 10/- ..	21/3	21/3	—
" 7% Ptg. Pref. Ord. ..	19/3	18/7½	— -/7½
" Com. "A" Pref. £1 ..	22/9	22/9XD.	—
" Com. "B" Pref. £1 ..	19/6	19/6	—
" 7% Pref.	21/3	20/6	— -/9
Scophony 5/- Ord.	2/9	2/10½	+ -/1½
Sound City (Films) 5/- Ord..	-/7½	-/7½	—
" Pref.	2/6	2/6	—
Stoll Theatre Corp.	1/9	1/7½	— -/1½
Twenty Cent. 5/- Ord. ..	-/3	-/3	—
" Pref.	-/9	-/9	—
Union Cinemas Ord.	-/7½	-/7½	—
" Pref.	3/9	3/9	—
" Pref.	1/3	1/1½	— -/1½
United Sub. Props. 6% Pref.	11/3	11/3	—
" Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

NAMES in the NEWS

PETO LEAVES ODEON—EMERY RELIEF MANAGERESS—J. WINNALL'S NEW POST—FROM LIVERPOOL TO SOUTH AFRICA—CLIFTONVILLE PRESENTATION

A. M. LATHAM

P. E. GILES

E. S. SHAW

Edgar Peto, A.R.C.M., the principal organist on the Odeon Circuit, has resigned his position as touring "guest" to join Mr. Perrin, of the new Astoria, Ashford (Middlesex), which opens on September 25. This is equipped with a new Theatrone Electronic Compton organ, specially designed to Edgar Peto's own specification. It has a full three-manual console and includes several new and important inventions, in fact, it will be the largest Electronic organ installation.

A. M. Latham, who has been traveller with the Liverpool branch of RKO-Radio for the last seven months, has relinquished the position. Before joining RKO-Radio Mr. Latham had 19 years' service with M-G-M in Liverpool.

R. (Dick) Arnold, who has been on the sales staff of Columbia for five years, except for a short break, has concluded his engagement as traveller attached to the Liverpool branch of the company.

Mr. Arnold has been in the Trade for about 26 years, and has been in the service of most of the major film renting companies. He has also had experience on the exhibiting side of the business.

P. E. Giles has relinquished his position on the sales staff of the Liverpool branch of United Artists, as traveller on the North Wales territory. For 12 years up to October, 1935, Mr. Giles was manager of the Scala, Liverpool, and then transferred to the renting side of the business as traveller for Universal (now G.F.D.), and later with Gaumont-British Distributors. His next move was to the exhibiting side. Early this year he returned to film renting.

Robert Young and Florence Rice in a scene from MIRACLES FOR SALE which M-G-M is Trade showing on Wednesday, August 30, at the Cambridge Theatre at 6.30 p.m.

Mrs. Bannister, whose husband (Basil Bannister) died about three months ago, has been appointed relief manageress for the Midland area of the J. F. Emery Cinema Circuit. Mr. Bannister was manager of the St. George's Kinema, West Bromwich, and during his illness Mrs. Bannister acted as relief. She starts her new job in September.

Friends of **Harry Morris**, director of the Beaufort and other Birmingham kinemas, and also chairman of the Birmingham Football Club, will welcome the news that he is making good progress. Taken ill while on holiday at St. Ives, Mr. Morris became a patient at Hayle Hospital, where he underwent a serious operation.

Samuel Harris, F.V.A., senior partner of the firm of Harris and Gillow, has been elected a Fellow of the Institute of Arbitrators. Mr. Harris, who has been engaged in the profession for 50 years, has acted as arbitrator in numerous disputes that have, in consequence, been settled without the excessive time and trouble inseparable from Law Court actions.

C. S. Ferguson, for the past 18 months manager of the New Royal (A.B.C.), Manchester, has resigned from that company, and has been appointed manager of the Odeon, Southall. Prior to joining A.B.C. Mr. Ferguson was manager of the Regal, Wimbledon. Before that he was 16 years with the Famous Players Canada Corp., managing theatres in Vancouver and various towns in Western Canada.

Considerable satisfaction has been expressed at the improvements made at the Scala, Dartford, since **Ewan S. Shaw** assumed the management. In addition to bringing the lighting both of auditorium and stage into line with modern requirements, the seating has been rearranged, although this has necessitated the sacrifice of 127 seats. Projection and sound equipment have also been modernised, and many innovations have been introduced to the existing service amenities of the theatre, which is in the Medway Cinemas group. Mr. Shaw, who is the son of Capt. Shaw, of Gravesend, is a local man, and has lost no time in renewing his old associations with the district.

Coun. Herbert Oliver, prominent Sheffield C.E.A member, has been appointed area meat officer for the North-Eastern Division, which caters for about four million people. He is president of the National Federation of Meat Traders' Association.

John Winnall, former general manager of Cheshire Picture Halls, Ltd., Birkenhead, whose theatres were subsequently taken over by S.M. Super Cinemas, Ltd., has been appointed resident manager of the Royal, Wallasey.

Up to recently Mr. Winnall was in charge of the Hippodrome Cinema and the Majestic ballroom, Ellesmere Port, and the King's, Little Sutton. For five years he was general manager at the Palladium, Llandudno, and then transferred to the Avenue, Birkenhead, later becoming supervisor for Cheshire Picture Halls, Ltd. Other positions held by Mr. Winnall have been with Gaumont-British in Liverpool, and at the Park and Regent, Tranmere, and the Cameo, Liverpool.

On leaving the Astoria, Cliftonville, to take up his new position as assistant manager of the Parade, Margate, S. T. Sims was presented with a pipe, pouch and tobacco on behalf of the staff. The presentation was made by F. Carr, manager of the Astoria.

W. R. Ruecroft has been appointed manager of the Essoldo Theatre, Newcastle-on-Tyne, in succession to Mr. Le Mournier, who has been in charge since the theatre opened last year. Mr. Ruecroft has been employed in the kinema Industry since 1907, when he managed the old Star Hall, Chester-le-Street. Possibly his most unusual achievement was to manage six different theatres in one town—Sunderland. His service includes eleven years with Black's Theatres, Ltd. For some time past he has been house manager at the Welbeck Cinema and Playhouse, Walker-on-Tyne. **H. Griffiths**, formerly local representative of Pathé Pictures, Ltd., takes over the Welbeck.

E. Marshall, the eldest son of the late Ted Marshall, who was one of the oldest members of the kinema Trade, is leaving for South Africa in the *Ceramic* from Liverpool on August 26 to take over a position as general manager of a small group of new kinemas.

For the past two years he has been manager of the Odeon, Whalley Range, Manchester, and previously was six years with Associated British Cinemas, Ltd., at the Premier, Cheetham Hill, and Hippodrome, Stockport. His two years with Standard Cinemas, Ltd., took him to the Theatre Royal, Hyde, and the Alhambra and Pentridge Cinemas, Burnley.

Mr. Marshall terminated his present position on August 19.

J. Laird Hossack has relinquished his post as manager of A.B.C.'s Colchester Playhouse.

M. A. Tinston, manager of the A.B.C. Ritz at Felixstowe for 13 months, has been appointed manager at the Playhouse, Colchester, for the same company. Prior to coming to Felixstowe, Mr. Tinston was at Luton, Bedfordshire. He will be succeeded at Felixstowe by Mr. Carpenter, of Oxford.

Stanley James has been transferred from the Scala, Leamington Spa, to take charge of the Clifton, Stone Cross, West Bromwich. His successor at Leamington is **G. Webber**, formerly assistant manager at the Regal, Leamington.

To Publicise National Service

W. A. Northam, formerly associate editor of the *Cinema*, and now in charge of publicity for Vauxhall Motors, Ltd., is a member of the panel of advisers in the Civil Defence propaganda drive initiated by Sir Herbert Morgan, who has relinquished the duties of National Service Publicity adviser.

Ken Dawes, for eighteen months manager of the Granada, Walthamstow, has left to take charge of the Granada, Harrow. He succeeds **N. Hobart**, who has gone back to his old house, the Granada, Bedford, after a short spell at Harrow.

Mr. Dawes has spent eight years with the Bernstein circuit in London and the provinces and has been in the kinema Trade since he left school.

E. C. Webb, manager of the King's, Bristol, who is a qualified air raid warden, is running a propaganda campaign to recruit wardens for the area in which the theatre is situated.

WEDDING BELLS

All-Kinema Event at Rhyl

Two employees of Rhyl Entertainments, Ltd. (owners of two kinemas and one theatre in the town), were married at St. Thomas' Church, Rhyl, in the presence of a large company of friends and staff-colleagues. They were Eric Norman Boulton, operator at the Plaza, and Miss Dora Marjorie Evans, an attendant at the Queen's Theatre. Among over 100 presents which they received were included an inscribed Westminster chiming clock from the staff of the Queen's Theatre, a leather pouffe from the Plaza Cinema staff, and a coffee table from the Regal staff.

Leicester Manager's Bride

The wedding of George W. A. Hoare, manager of the Leicester Palace Theatre, and Miss June Margaret Smith, took place on Saturday, August 19, at the Leicester Register Office.

Previous to becoming manager at the Palace, Leicester, Mr. Hoare was assistant and acting manager at the Stoll Picture Theatre, Kingsway, London.

Kinema Organist as Solo Pianist for B.B.C.

Gerald Shaw, resident solo organist at the Paramount, Glasgow, where he has often broadcast recitals on both the National and Empire programmes, has been given a number of piano solo transmissions instead of his usual organ recitals.

CIVIL SERVICE FILM DEPARTMENT

Changes of Personnel

Many moves have to be recorded in the ranks of the Civil servants connected with the conduct of film matters. In several cases promotions have come to men who have for years been instrumental in the administration of kinema affairs, and officials in whom members of the Trade had formed colleagues and friends are finding themselves in new duties.

W. H. L. Patterson has, of course, been gone some time; R. C. Bryant has succeeded him. A successor to R. D. Fennelly—who has just transferred to the Ministry of Supply—has not yet been appointed.

L. T. Moorby, now on holiday, will not return to the post in which he was so well known to the Trade; he is promoted to the Establishment Branch. C. E. Kells will take over in his stead.

W. F. Coates succeeds to the office previously held by S. A. Bird. The above changes refer to the personnel of the Board of Trade; in the Ministry of Labour one of the officers who had a great deal to do with film people has been promoted to another post, A. E. Masters. A permanent appointment in succession to him has not been made, and business communications to his old department should be addressed to the Secretary, Aliens Branch.

B.B.C. AND ROYAL VARIETY SHOW BROADCAST

No Permit Yet

The B.B.C. has asked permission to broadcast the Royal Variety Performance to be held at the London Palladium on November 6.

No decision is likely for some weeks.

Opposition comes from the West End Managers', the Touring Managers' and the Cinematograph Exhibitors' Associations. They estimate that the broadcast would mean a drop of £100,000 in box-office takings on that night.

PORTSMOUTH FESTIVITIES

There was a gathering of about three hundred people at the inaugural carnival ball of the Scala Cinema Social Club, which took place at the new Cumberland Ballrooms, Eastney, Portsmouth, on August 18. A capital programme of music was provided by Dennis Hardage and his band and W. Perkins capably carried out the duties of M.C. Spot prizes were awarded by A. E. Vallance, manager of the Scala, to Mr. and Miss Carter, Mr. and Mrs. Bowden, and Mr. Harris and Miss Young.

Boys Cut Kinema Seats

Three Slough youths were each bound over and ordered to pay costs and 7s. 6d. each towards damage at Burnham Police Court for wilfully damaging seats at the Commodore, Chippenham.

George Frederick West, the manager, displayed three upholstered arms of kinema seats which had been cut and damaged.

Two of the boys admitted damaging the seats, and one produced a penknife with which he said he had cut the seat.

"THE SPY IN BLACK"

One of the most comprehensive exploitation schemes ever formulated in London was arranged by Columbia in connection with the presentation at the Odeon, Leicester Square, of THE SPY IN BLACK. Here are some of the more important tie-ups with West End establishments. (1) Swan and Edgar, Piccadilly. (2) Vactric, Regent Street. (3) Ever-Ready, Piccadilly. (4) Keith Prowse, Regent Street. (5) Bermans, Green Street. (6) Webster and Girling, Baker Street. (7) Sunco, Charing Cross Road. (8) Fisher Morley, Strand

THE WEEK IN SCOTLAND

LARGS DISPUTE COSTS COUNCIL £1,703

Building to Start on 1,400 Seater at Fort William

AT Largs Town Council it was revealed that the cost to the burgh of the legal proceedings in the Dean of Guild Court, the Court of Session and the House of Lords in connection with the recent dispute with Harry Kemp and his proposed kinema at the Pierhead, totalled £1,703, and in addition the Town Clerk was awarded an honorarium of £20 for the extra work involved.

Super Kinema for Fort William

We are officially informed that plans have been passed and that building will commence immediately on a super-kinema with accommodation for 1,400 in the centre of Fort William. It is hoped that the new kinema will be ready for opening early in the New Year.

Alec King Holes in One

Alec King has achieved another of his life's ambitions by holing out in one at the eighth at Turnberry while playing a round with D. E. Griffith and Sir William Fraser.

It must have been Alec's lucky day, because at the 13th only the pin kept him from repeating his feat at the 8th.

ALEC KING

Amateur Contest

Amateur kinematographers in Egypt, India, China and Siam, as well as in all parts of England and Scotland, have applied for entry forms for the second Edinburgh Amateur Film Festival to be held in the Central Hall on November 25.

The open competitions are unit productions (films produced by a group or society which show the clearest evidence of collective effort); colour films; films dealing with Edinburgh; and church films.

Aberdeen Playhouse Fire

When fire broke out in the projection room of the Playhouse Cinema, Aberdeen, the audience left in orderly fashion. So well, in fact, did the kinema staff handle the situation that the audience were unaware that anything was amiss until the manager (W. F. Pirie) addressed them and told them that the programme could not be continued as part of the film had been destroyed. As patrons left the building they were given tickets for readmission.

Films caught alight in the projection room, but the blaze was quickly subdued by the operators. Two reels of the main film, "Café Society," were damaged and could not be screened.

Kinemas Help Good Cause

Several Aberdeen kinemas are assisting in an effort to raise a fund for the benefit of four victims of a serious girder accident which took place in Aberdeen last Sunday week.

Warner's Trade Shows

George Lee, Warner's Scottish manager, is busy with a bunch of important Trade shows. This week he has had three, Friday's offering being "Daughters Courageous," the companion picture to "Four Daughters," which has proved such a business winner.

On September 1 he is showing "Each Dawn I Die," which features Jimmy Cagney and George Raft, at the Regal, Glasgow.

"On the Air" for First Time

Last Friday, for the first time, the organ of the Picture House, Glasgow, was "on the air" with Frank Olsen, the G.-B. organist, at the console.

COLISEUM, LITHERLAND, GUEST NIGHT

Militia Entertained

The Rose Queen of Litherland and her retinue made a personal appearance on the stage of the Coliseum.

Members of the local Council also accepted the invitation of T. Bell, the manager, who persuaded the chairman to introduce the Rose Queen to the audience.

One hundred and fifty militiamen and fifty regulars of the King's Liverpool Regiment at Seaforth were also in the audience as guests of various organisations and private individuals in Litherland. This guest night was organised by the deputy chairman of the local Council, with the co-operation of the branch of the British Legion and private individuals who have contributed towards the cost.

"LIVE AND LET LIVE"

Douglas Wakefield with George Hayes in a dramatic incident in the new Paramount film LIVE AND LET LIVE, now in production at Sound City under the direction of Mario Zampi

All Star Concert for London Palladium

G.-B. AND MOSS EMPIRES TRADE CHARITY EFFORT

An all-star concert will be held on Sunday, September 24, at 7.30 p.m., at the London Palladium, in aid of the Stage and Screen Staffs' Benevolent Institution.

The concert, which is being organised by Gaumont-British, in conjunction with Moss Empires, will present one of the greatest value-for-money programmes.

The following artistes will appear, subject to engagements permitting:—

Teddy Brown, Tex McLeod, Bob Bromley (from the Hippodrome), Max Miller, Revnell and West, The Two Leslies, Adelaide Hall, Wences, Nervo and Knox, Jack Hylton and his Band, Dick Henderson, Vic Oliver, Arthur Askey, Rene Houston and Donald Stuart, Tommy Trinder, Harry Champion, Freddie Bamberger, Naughton and Gold, Flanagan and Allen, Olive Gilbert (from the Drury Lane Theatre), Roma Beaumont (from the Drury Lane Theatre), Norman Long, Albert Whelan, Elizabeth Welch, The Three Virginians, Stars of Yesterday from the "Brinsworth Home."

Members of the Trade are heartily welcome, and it is hoped that they will support the Organising Committee in making as early an application for seats as possible at the Palladium or at any G.-B. kinema in London. Prices are: 2s. 6d., 3s. 6d., 5s., 10s. 6d.

News From All Quarters

LIGHTS OUT AT WEMBLEY: FILM AS EVIDENCE

Owing to an electric failure at Wembley, the programme at the Regal was stopped for six minutes, during which the auditorium was illuminated by the secondary lighting. The audience were very patient, declared G. W. S. Logan, the manager.

The acting German Consul-General at Calcutta has requested the Government of India to have the film "Confessions of a Nazi Spy" withdrawn from public exhibition in India, on the ground that it offends German sentiment.

A hint that accused might be further charged under the Explosives Substances Act of 1883 was made when a man named Hewitt was again remanded at Watford Police Court.

Accused was found in the Rex, Leyton, which was surrounded by the police after an explosion had occurred.

Two men were remanded at South Western Police Court, charged with breaking out of the Putney Hippodrome after having stolen 8,000 cigarettes, cash, stamps, clothing, etc., of the total value of £33 12s. 6d.

Jean Colin, star of "The Mikado" (G.F.D.) is paying a visit to Weston-super-Mare to-morrow (Friday), when she will make a personal appearance at the Odeon, where the film is playing.

Hospital Kinema

Worcestershire County Council reports that the kinema at the mental hospital continues to be very popular and provides really good entertainment.

At the Hippodrome Cinema, Rochdale, Lancs, extensive alterations have just been completed in the circle, bringing this up to the modern standard of comfort.

On the evidence of a kinematograph film, "shot" by the police, four men were accused of betting offences at Liverpool Police Court on Friday, and were fined sums varying from £2 to £10. The film, which took five minutes to show, was seen by magistrates, court officials, the Press, and the four accused.

After being without moving pictures for seven years, Marske, near Saltburn, is to be provided with a kinema by local promoters.

Three men who had fought in the many little wars on the North-West frontier sat amongst the audience at the Regent, Weston-super-Mare, one night during the run of "Gunga Din." After the show many of the visitors complimented Manager L. H. Harman on the accuracy of the production.

Joyce Evans, a waitress at the Regent, Dover, was chosen Carnival Queen.

Converted to Ballroom

Formerly the Castle kinema, the building in Bolton Street, Bury, has been converted into a ballroom.

The recent deal by which the Capitol, Wembley, was acquired by Wembley Enterprises, Ltd., was carried out by Alexander Pearl, estate agent, of London, N.W.2.

The staffs at the Empire and Royal Cinemas, Cleethorpes, visited Trenton Gardens, Staffordshire, on the occasion of this year's annual outing.

James G. Lewis, film cameraman, was fined £1 and costs for exceeding the speed limit with a utility motor vehicle, and ordered to pay costs, at Ingleton Police Court a few days ago.

Film "fans" caused quite a crush at the Odeon, Cardiff, when Ralph Reader made a personal appearance there. Accompanied by manager Arthur Craven, the film "star" appeared on the stage, where he presented a £250 cheque in connection with a painting and slogan competition.

Permission was granted by the Leeds Watch Committee for a holding of a special matinée in the early hours of November 6 at the Tatler Cinema, Leeds, in aid of the Palestine Bazaar.

FIRST NATIONAL AID FOR SHOWMEN

"Dark Victory" Tie-ups

First National announce that they have arranged several attractive tie-ups in connection with important forthcoming releases of which every exhibitor is urged to take fullest advantage.

For the outstanding Bette Davis production, "Dark Victory," Nintonia, Ltd., the well-known manufacturers of hairdressing accessories, are issuing a "Dark Victory Setting Lotion." This lotion will be on sale throughout the country in time for release and will be accompanied by a big publicity campaign which includes an issue of several showcards, attractively illustrated, announcing First National's film.

A further "Dark Victory" tie-up is offered by B. Feldman and Co., music publishers, who are issuing "O Give Me Time for tenderness," the song featured in the film.

Another tie-up has been arranged with J. Chandler and Co. (Buckfast), Ltd., producers of "Buckfast" tonic wine, for "Dodge City." The company is distributing elaborate window displays featuring stills from the picture and an announcement of its showing at local theatres to stockists throughout the country.

The record-breaking production, "Confessions of a Nazi Spy," offers the showman a ready and waiting book tie-up, since the film is based on Leon G. Turrou's volume, "The Nazi Spy Conspiracy in America," published by G. Harrap and Co., Ltd. Every book has a slip bearing the title of the film.

The Teddington production, "Too Dangerous to Live," also supplies a tie-up with Collins, publishers, of a publication of a story from which the picture was adapted. For "Naughty But Nice," the musical comedy featuring Ann Sheridan and Dick Powell, the publication of four songs from the picture offers exhibitors a ready and waiting exploitation link. The music is published by B. Feldman and Co.

"NAZI SPY" A SEASIDE HIT

While London continues to flock to the Warner Theatre, where "Confessions of a Nazi Spy" is now in its ninth week, and also to the Regal, Marble Arch, where the production has reached its third week, records are being received by First National from national business elsewhere.

The picture is enjoying a limited number of special pre-release presentations in various of the popular seaside towns, and it is reported that at every one of these all the records are being broken.

Queues outside and standing room only business are notable features of every performance, and it is certain that the picture has established itself as an enormous holiday attraction wherever shown.

Wally Patch, Kuda Bux, Will Fyffe and Les Britt in the safe-breaking episode in THEY CAME BY NIGHT (20th-Fox), which Harry Lachman has just completed at Islington

Showing Next Week in London

Astoria.—"A Girl Must Live" (20th-Fox) and "Streets of New York" (Pathé).

Carlton.—"Shanghai" and "Bolero" (Paramount).

Curzon.—"Oh! Mr. Porter" (G.F.D.).

Davis, Croydon.—"Love Affair" (RKO-Radio) and "Spring Madness" (M-G-M).

Dominion.—"Idiot's Delight" (M-G-M) and "The Jones Family in Hollywood" (20th-Fox).

Empire.—"Maisie" (M-G-M).

Gaumont.—"Rose of Washington Square" (20th-Fox) and "To-morrow at Midnight" (G.F.D.).

Leicester Square.—"Young Man's Fancy" (A.B.F.D.).

London Pavilion.—"Golden Gloves" and "The House of Fear" (G.F.D.).

Metropole.—"Idiot's Delight" (M-G-M) and "The Star Reporter" (Pathé).

New Gallery.—"Bridal Suite" (M-G-M) and "The Missing People" (Grand National).

New Victoria.—"A Girl Must Live" (M-G-M) and "Man of Conquest" (British Lion).

Odeon.—"The Spy In Black" (Columbia).

Paramount.—"Double Crime in the Maginot Line" (U.A.) and "The Gorilla" (20th-Fox).

Paris.—"Knight Without Armour" (U.A.).

Plaza.—"Beau Geste" (Paramount).

Regal.—"Confessions of a Nazi Spy" (First National).

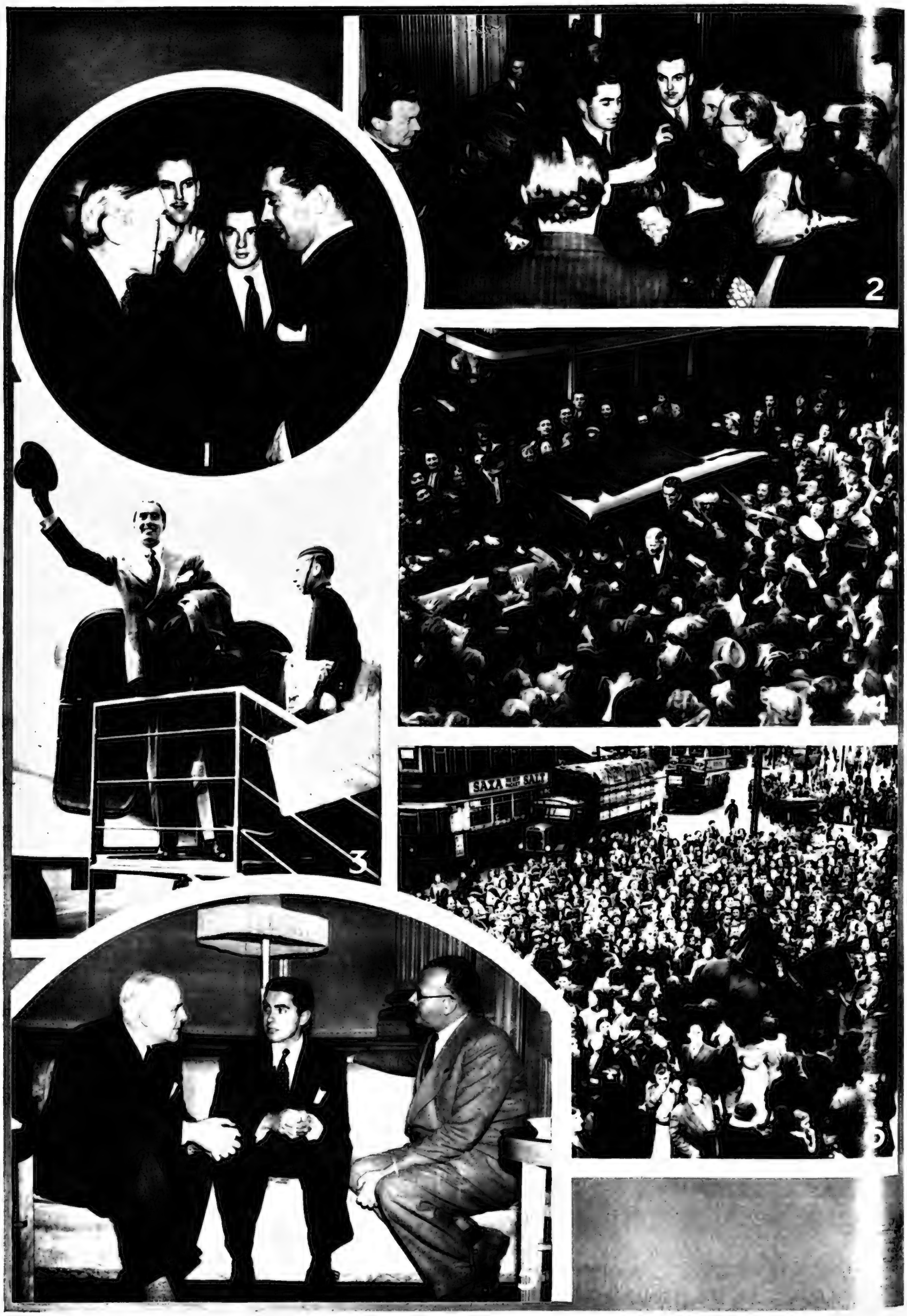
Ritz.—"Good-bye, Mr. Chips" (M-G-M).

Stoll.—"Q Planes" (Columbia) and "Ask a Policeman" (M-G-M).

Tivoli.—"The Four Feathers" (U.A.) and "Man About Town" (Paramount).

Warner.—"Dodge City" and "Confidential Lady" (First National).

TYRONE POWER'S WELCOME



It is many years since a visiting star was accorded as enthusiastic a welcome as his London fans gave Tyrone Power, the 20th Century-Fox star. Here are a few pictu taken during his hectic two-day stay in Town. (1) Power greets George Artiss at the reception given him at Claridges, where (2) he met Pressmen. (3) Power leav Croydon by air after his visit. (4) His personal appearance at the Tivoli caused a lengthy hold-up of all street traffic which was repeated the following night at Holloway, where he was introduced from the stage. (5) Robert T. Kane, managing director of 20th Century Productions, Tyrone Power and Francis L. Harl managing director of 20th Century-Fox

N NCY KELLY SPENCER TRACY RICHARD GREENE
SIR CEDRIC HARDWICKE

F—17-24

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Devil on Wheels (Warner)—American.	81 min. (A)	Pat O'Brien, Ann Sheridan, John Payne.	Romantic comedy melodrama of the motor track. Story conventional yet vital, team work very good, comedy smart, and thrills vividly realistic.	Very good general booking. Appeal to juveniles.
I Was a Captive of Nazi Germany (Anglo-American)—American.	73 min. ( )	Isobel Steele.	Anti-Nazi melodrama telling of an American girl's rough treatment at the hands of the Nazis. Subject sensational, and title box-office.	Obvious box-office proposition for industrial showmen. Not for children.
***Old Mother Riley, M.P.** (Butcher)—British.	76 min. (U)	Arthur Lucan, Kitty McShane, Henry Longhurst.	Comedy burlesque, a follow-up of the successful "Old Mother Riley in Paris." Arthur Lucan irresistible in name part, support, staging and direction adequate.	Capital comedy bet for the masses, one with cast-iron box-office pull. Great for youngsters.
One Third of a Nation (Grand National)—American.	70 min. (A)	Sylvia Sidney, Leif Erikson, Sidney Lumet.	Sociological melodrama with a New York setting. Story impressive, acting clever, and atmosphere vividly realistic. Propaganda has benefit of human appeal.	Impressive out-of-the-rut entertainment for popular and industrial halls. Hardly suitable for youngsters.
***What Would You Do, Chums?** (Anglo-American)—British.	74 min. (U)	Syd Walker, Jean Gillie, Cyril Chamberlain.	Cockney comedy drama, turning on one of Syd Walker's intriguing problems. Story ingenious and human, star's performance great, support and atmosphere excellent.	Excellent popular booking. Great for youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

Old Mother Riley, M.P.

Butchers. British (U). Directed by Oswald Mitchell. Featuring Arthur Lucan, Kitty McShane and Henry Longhurst. 6,912 feet. Release not fixed.

COMEDY burlesque, telling of Old Mother Riley's incursion into politics, her hectic electioneering campaign as the people's champion, and ultimate election to Parliament and the Cabinet. A follow-up of the successful "Old Mother Riley in Paris," the entertainment has an even wider scope and livelier implication. Arthur Lucan is in irresistible form in the name part. The talented and versatile support has corresponding exuberance.

The director, too, brings the healthy vulgarity and an infectious gusto to the old-time and modern music-hall to the screen. It's riotous pantomime. Capital comedy bet for the masses, one with cast-iron star and title values.

Story.—Old Mother Riley works in a laundry owned by Mr. Wicker, the most powerful landlord in the district. There is a spot of bother, and she and her daughter Kitty are sacked. Mr. Wicker puts up for Parliament, and when it is learned that he intends to pull down his houses and build expensive flats, the locals persuade Old Mother Riley to run in opposition. Mr. Wicker employs dirty tactics, but Old Mother Riley is one too many for him.

Once in Parliament Old Mother Riley tells all and sundry where to get off, and is rewarded with a seat in the Cabinet. As Minister of Strange Affairs, it is her job to collect outstanding national debts, and this she does with a boisterous disregard for precedent. Her spectacular political career brings her in contact with a former swain, "Barnacle Bill," but once again the artful old sailor avoids dropping his anchor.

Acting.—Arthur Lucan works hard as the excitable harridan Old Mother Riley. He is easily the best "old dame" on the screen and, for that matter, stage and music-hall. Kitty McShane is an attractive foil as Kitty, and Henry Longhurst is true to type, and is equal to the horse-play of that nasty piece of work Wicker. Torin Thatcher, Patrick Ludlow, and Denis Wyndham are the best of the support.

Production.—The comedy is, to all intents and purposes, Arthur Lucan, and he in the name part runs the full gamut of knockabout female impersonations. As mutinous laundry hand, victim of frame-up, election campaigner, Member of Parliament and, last, but not least, Cabinet Member and negotiator with Ruritanian potentate, "she" puts over a performance that will tickle the ribs of the proletariat.

The star, robust and resourceful, as he is, is not, however, permitted to steal all the limelight. An eager and resourceful supporting cast and adequate staging—the House of Commons sequences are really good—preserve balance and contribute to pep. It's true burlesque with a box-office label.

Points of Appeal.—Novel story, robust gags, great work by Arthur Lucan, good support, breezy dialogue and box-office title.

Devil on Wheels

Warner. American (A). Directed by Lloyd Bacon. Featuring Pat O'Brien, Ann Sheridan and John Payne. 7,383 feet. Release not fixed.

ROMANTIC comedy melodrama of the motor track, presenting a story that leaves nothing to chance and less to the imagination. Fraternal friction is, as usual, the mainspring of the play, sex its seasoning and spectacular thrills its invitation to mass and industrial appeal.

Familiar as the formula is, it has, however, the endorsement of the ninepennies and, what is more, it is backed up by first-rate cast, resourceful direction and presentation. The obvious verdict is very good general booking.

Story.—Joe Greer, cynical Indianapolis ace, determines his young brother Eddie will go to college. Eddie has different ideas. Speed is in his blood, and he secretly spends much of the money sent by Joe for his education on building a racing car and perfecting a super-charger. Joe is furious when he finds out, but after a fracas, Joe agrees to let Eddie race provided he studies in his spare time.

Joe has a girl friend, Lee Mason. Lee's room-mate is Frankie Merrick, a snappy young lady, with a far from lily-white past. Joe dislikes Frankie, and to get even she gets to work on Eddie. Eddie falls. Soon Frankie finds herself in love with Eddie, but Joe refuses to believe she is on the level. In trying to teach Eddie, now a rival driver, a lesson, Joe brings about the death of his mechanic Spud. He inevitably takes to drink, but a rousing motor racing climax sees the brothers reconciled, Eddie within grasp of riches, and the girls satisfactorily paired off.

Acting.—Pat O'Brien is in his element as Joe, John Payne is effective in contrast as the eager yet somewhat simple Eddie, and Ann Sheridan and Gale Page take good care of the sex interest. Frank McHugh is Spud, and he's as funny as a character predestined for a fatal accident can be. Supporting types are equally well drawn.

Production.—In this picture it's the trimmings, not the plot that counts, and these are represented by snappy dialogue, touches of popular sentiment, romantic and otherwise, and racing thrills put over with a flair for showmanship that clothe the ridiculous in realism. The scenes in which Spud is killed, in which Joe takes over from Eddie after Eddie has had to retire through a damaged tyre, Joe's subsequent injuries from the same cause, and a race between the two in different ambulances, are spectacular melodrama and comedy at their best.

Punch and pep are, it will be observed, the essence of the exciting and hair-raising contract. Mass and, despite the "A" certificate, juvenile appeal are impregnable.

Points of Appeal.—Rousing story, capital track thrills, snappy lines and characterisation, neat direction, popular cast and good title.

What Would You Do, Chums?

Anglo-American. British (A). Directed by John Baxter. Featuring Syd Walker, Jean Gillie and Cyril Chamberlain. 6,762 feet. Release not fixed.

COCKNEY comedy drama, representing an intriguing human problem from the notebook of Syd Walker, of B.B.C. fame. The principal character asks the question and, in all good time, provides the answer. In performing his task he paves the way to rich, down-to-earth entertainment of universal appeal. Supporting Syd Walker, who, let it be observed, gets his quaint and compelling radio personality well and truly over, are excellent types, dialogue and atmosphere.

Star and title values are, of course, prodigious. Our unhesitating reply to "What would you do, Chums?" is "Book it, it's a cert." Excellent popular booking.

Story.—Syd Walker, a junk man, with a wise philosophy and gift of understanding, takes Lucy, an attractive young working girl, under his wing. Mike Collins, a strange young man, takes a room in the same tenement, and Lucy falls for him. Syd mistrusts Mike, and soon discovers that he is in league with forgers. He forces him to make a clean breast to Lucy. On his promise to go straight Lucy forgives him. Syd still doubts Mike's integrity, and sure enough before long Mike is arrested on a serious charge.

Because of Lucy's love for the wayward lad Syd persuades a friendly K.C. to defend him. Judicial circumstances, however, give the power to settle Lucy's problem, and he takes it upon himself to rid her of Mike for good. The soundness of his judgment is confirmed in later years.

Acting.—Syd Walker is great as Syd, his character reading is perfect, and his personality irresistible. Jean Gillie is attractive and wins sympathy as Lucy, and Cyril Chamberlain definitely has a way with him as the two-faced Mike. Jack Barty, Wally Patch, Julian Vedey, Andrea Malandrinos, Gus McNaughton and Peter Gawthorne are also responsible for excellent types.

Production.—The story moves in and around a typical London market centre, and the cross sections of working-class life fit smoothly and effectively into the human tale. Apart from Syd Walker's good work in the interests of law and order and championship of susceptible early womanhood, there is lively civic by-play, represented by a fight on the part of the local traders to hold their pitches against an assault by a meddlesome local council, a concert in honour of the Mayor, in which a loving cup, presented to the Mayoress, has the unfortunate inscription "to a Champion Greyhaired Bitch," and lively commentary on the more seamy side of urban life.

The characteristic Cockney by-play is handled with nostalgic authenticity by director John Baxter. So for that matter is the actual problem play. It has both laughter and tears.

Retrospective treatment seals the entertainment's happy fate. Title and star values, we repeat, are a gift from and for the gods.

Points of Appeal.—Human, ingenious and suspenseful story, wealth of accurate and entertaining detail, excellent characterisation, and marvellous exploitation angles.

One Third of a Nation

Grand National. American (A). Directed by Dudley Murphy. Featuring Sylvia Sidney, Leif Erikson and Sidney Lumet. 6,400 feet. Release not fixed.

SOCIOLOGICAL melodrama, with a New York setting, an indictment, both of the slum landlord and the system which permits the wholesale exploitation of the poor. The presentation of the case is not without bias—propaganda plays seldom are—but it does at least allow the landlord a hearing. More than that, it is backed up by sound human interest.

Sincerity and free speech are its strength. Consolidating the whole are keen acting and authentic atmosphere. Impressive, out-of-the-rut entertainment for popular and industrial halls.

Story.—Mary Rogers, a shopgirl, lives in a seedid New York tenement, together with her small brother Joey and father and mother. Peter Cortlant, a wealthy young landowner, is visiting the East Side when a fire breaks out in the tenement. Five lives are lost, and Joey is permanently crippled. After doing all he can for the boy Peter discovers that he is the owner of the tenement.

He determines to make amends, and his sincerity encourages romance between him and Mary. He plans to sell his property to the city at a low figure so that modern flats can be had at an economic rent, but his sister and Mary's radical boy friend each misinterpret his good deed. During the hold-up Joey's mind is unhinged. He blames the tenement for his disablement, sets it on fire, and dies in the blaze. Out of the tragedy emerges a wider understanding of immediate social problems.

Acting.—Sylvia Sidney puts the case for the proletariat with charm, sympathy and spirit as Mary, and Leif Erikson is agreeable as Peter, the understanding representative of plutocracy. Sidney Lumet, a clever juvenile, is Joey, and he heads a competent, if unknown, supporting cast.

Production.—There are no half measures with the picture, it contrasts sharply high and low life and, at the same time, expresses the inhibitions of both classes in pungent rhetoric. It is, in the literal sense, burning propaganda.

Pamphleteering is not, however, its only interest, it also has a good sense of drama and a powerful cognisance of showmanship. What with one and other of its wide commitments, it tots up to thought-provoking melodrama of profound popular appeal. Atmosphere is vividly realistic.

Points of Appeal.—Strong story, human angle, very good acting, pain-taking detail, feminine appeal, poignant twists, crisp comedy relief and spectacular climax.

I Was a Captive of Nazi Germany

Anglo-American. American (no certificate). Featuring Isobel Steele. 6,570 feet. Release not fixed.

ANTI-NAZI melodrama telling of the unhappy experiences of Isobel Steele, American student, in the land of the Führer. It sails under the colours of propaganda, but it is a little too crudely produced and cunningly timed to conceal its real purpose—to cash in on a cast-iron title. Refused a certificate by the Censor, its fate, to some degree, of course, rests with individual County Councils. The verdict is, therefore, obvious box-office proposition, local authorities permitting, for industrial halls and showmen.

Story.—Isobel Steele, a student of Canadian and American nationality, visits Nazi Germany in 1934. To obtain more money she turns free-lance journalist. A baroness friend warns her not to go to a certain Baron Sosnowski's party, but although she insists, circumstances prevent her. Later, all present at the party are arrested by the Gestapo on suspicion of spying. In her efforts to trace the arrested guests, she co-operates with Herr Reicher, a film producer.

Unknown to her, Reicher is a Communist spy, and unknown to him his secretaries are agents of the Nazi government. Her unfortunate associations land her in jail on a charge of treason. She is pushed around, but eventually deported, thanks to the intervention of Senator W. E. Borah, in Washington.

Acting.—Isobel Steele re-enacts her experiences with zeal. The rest of the players are, for obvious reasons, unnamed.

Production.—"March of Time" technique is, for the most part, employed in the handling of the melodrama. The central character's rough treatment at the hands of the Nazis is recreated, while the gaps are bridged with a history of the rise of Nazi-ism borrowed from topicals. A commentator is on hand to clarify each and every stormy situation.

Some of the detail is revealing and some has obvious evidence of brutality, but it cannot be denied that Isobel Steele was, to say the least, indiscreet. She frequently asked for it. Still, the film is first a commercial proposition. It claims the attention of the box-office on its hint of sensationalism, not as a reasoned denunciation of dictatorship. In a word, it's spectacularly catch-penny.

Points of Appeal.—Topicality of theme, authenticity of bare facts, box-office title and exceptional exploitation angles.

SHORTS OF THE WEEK

ANGLO-AMERICAN

THE GULLIBLE GULL. British (U). Two reels. Release not fixed.—Nature interest short, giving intimate glimpses of the life and habits of the gull. Photography, commentary and treatment good. First-rate general fill-up.

BUTCHERS

TODDLERS AND A PUP. British (U). 1,525 feet. Release not fixed.—Pleasant, picturesque interest short, in which a small boy and his dog fill the rôle of courier in a visit to the Waifs and Strays Society, Bellingham Babies' Home and to the Marlboro and Busch House Schools for youngsters. Treatment kindly and detail sympathetic and amusing. Out of the rut fill-up for good class and family halls.

COMMANDER HUNT

RULE, BRITANNIA. British (U). 428 feet. Immediate release.—Short crystallising the wide duties and activities of the Senior Service. It is compiled by Commander Hunt at the request of the Director of Naval Recruiting. Accompanying the action is crisp commentary by Tommy Woodruffe. The photography is good. Exhibited with an urgent sense of patriotism can book it at cost.

M-G-M

CULINARY CARVING. American (U). One reel. Release not fixed.—Amusing pictorial instruction on how and how not to carve a joint, with demonstrations by expert and pithy commentary by Pete Smith. Capital general fill-up.

PENNINE FILMS

BY DOVE AND DERWENT. British (U). 75 feet. Release not fixed.—Tracing the courses of the Dove and Derwent, this travelogue contains some excellent shots of the beautiful Derbyshire valleys. The picturesque villages, fords and hillsides bounding the streams introduced with an efficient but hardly inspired commentary. Photography varies. On the whole the reel good average fill-up.

RKO-RADIO

SONG OF THE HOMELAND, No. 4. British. 1,536 feet. Release not fixed.—Buckinghamshire is entre- piece of this native travelogue, and the itinerary includes architectural landmarks such as Stow House and quers. Photography, commentary, and orchestral and vocal accompaniment adequate. Good, particularly for fans. ills.

SOLDIERS OF THE SEA. American (U). feet. Release not fixed.—The training of the American marines is the theme of this short. It is quite well put r, but is a bit alien for English audiences. Fair.

WARNER

SILKS AND SADDLES. British (U). Directed by Widgey Newman. Two reels. Release not fixed. d by interest short describing the breeding and training orting horses, introducing trainers and jockeys of note and race- ments that live in Turf history. Editing, commentary iron- photography good. First-rate featurette. and

a picture of **REAL** PEOPLE *with* **NEW** PEOPLE *for* **ALL** PEOPLE !

"8 MARKS . . . ROUGH AND READY ENTERTAINMENT AND EFFECTIVELY EMBRACES PRIZE-FIGHTING, ROMANCE, DRAMA AND COMEDY"—*C.E.A. Report*
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—*Evening News*

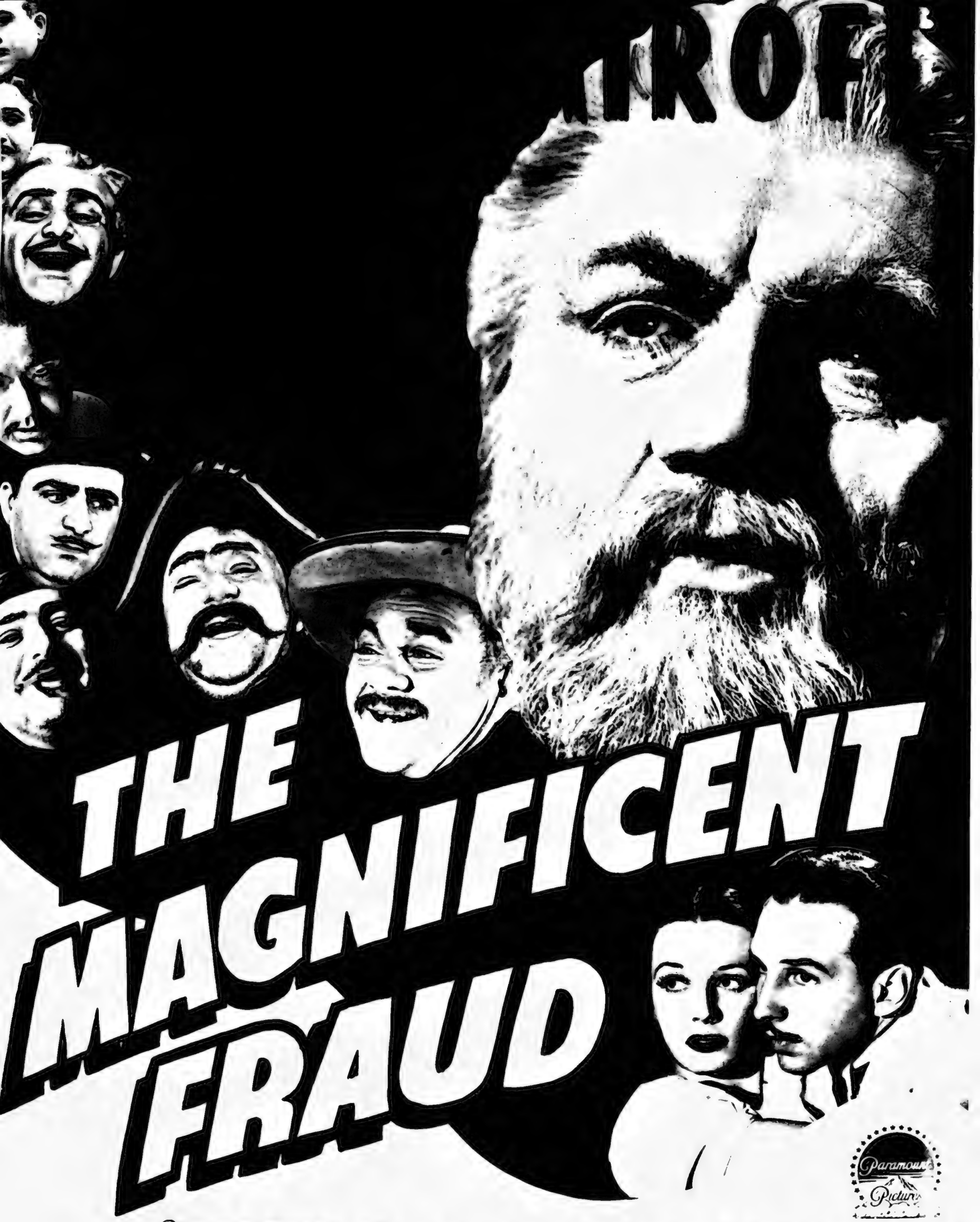
"THE FIRST SUCCESSFUL BRITISH BOXING PICTURE I HAVE SEEN. IT IS ONE OF THE SCREEN'S LIVELIEST AND AUTHENTIC COCKNEY STUDIES."—*Evening Standard*

"HERE'S A SCREEN FAMILY IT WOULD BE NICE TO MEET AGAIN. THIS MIXTURE OF STERLING CHARACTER ACTORS AND FRESH YOUNG FACES IS INVIGORATING."—*Daily Express*

CERT. "A"

THERE AIN'T NO JUSTICE

JIMMY HANLEY ★ MARY CLARE ★ EDWARD CHAPMAN ★ JILL FURSE



PRESENTED BY PARAMOUNT... WITH

AKIM TAMIROFF · LLOYD NOLAN
MARY BOLAND · PATRICIA MORISON
GEORGE ZUCCO

DIRECTED BY ROBERT FLOREY
Screen Play by Gilbert Gabriel & Walter Ferris
Adapted from a Story by Charles G. Booth

IT'S OUR YEAR..
IT'S YOUR YEAR!

★ *Trade Show TOMORROW Carlton* HAYMARKET *10.30 A.M.*

FANS HAIL AUTRY

Autry's tour of Britain is still attracting enormous crowds. The accompanying pictures show his reception last week at the Capitol, Cardiff, after which he went to Birmingham, and returned to London over the week-end for a particularly busy Saturday. In the morning he made personal appearances at two children's matinees—the Granada, Clapham, where he was billed as a member of the children's club, and at the Gaumont, Lewisham, where two thousand children cheered him and presented him with an umbrella as a token of peace between country and America. In the evening he broadcast in "Sing Song" from St. George's Hall on the National programme, the broadcast being relayed to the Empire and America. This week he is visiting Glasgow, Newcastle, Leeds, Manchester and Liverpool.

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NEW BRITISH PRODUCERS MAKE GOOD

Policy of Promotion Already Fully Vindicated

By P. L. MANNOCK

ONE of the satisfactory aspects of our production in the last year is the encouragement of a small group of new, young British directors. Some have come from the theatre, but more have received well-deserved promotion from the ranks of assistant directors, a body of young men who, in my opinion, have been thwarted in their ambitions far too much of recent years.

The results of the subjects they have been entrusted with have in every single case justified the experiment. No one expects a man to turn out a masterpiece for a first picture, and in the history of the business, it can safely be said, no man has ever yet done so. On simple merit, nevertheless, these films have been of good marketable quality; in every case economically made; and not one of them has been shelved or even temporarily held back—a claim which cannot be made on behalf of either Britain's old guard or of expensively imported men from Hollywood.

* * *

FOR years, in and out of season, I have persistently—and, I hope, consistently—pressed the claims of experienced assistant directors, as against the importation of foreigners, especially Continentals. More than once we have had the spectacle of M.P.s pulling wires to obtain official permits for men unable even to speak English—a position aggravated by the necessity for bringing with them a retinue of assistants, cameramen and secretary-interpreters.

More than once, too, permits to direct pictures have been sought—and granted—on behalf of men who had never directed a picture in their lives. The scandal of this has been notorious among studio staffs, and automatically disposes of the plea that no available qualified Englishman existed. It has now penetrated Whitehall; and I hope its most acute phase, some three years ago, will never recur.

* * *

THEREFORE, an additional reason for trying-out new British directors is to make more difficult the excuse that there are no substitutes for the foreigner. The real congratulations are due to the studio chiefs who have been bold enough and sensible enough to do so! though it is less of a gamble to put a picture in charge of someone experienced with British studios and personnel than to a much more highly paid man who is all at sea, by comparison, in many respects.

* * *

WHAT has been behind the reluctance to give these younger men a chance? Several factors have contributed. The reluctance to admit that British craftsmen can ever be as good as the foreigner; a sentimental inclination to assist refugees; and, absurd as it seems to anyone unacquainted with studio mentalities, a belief in paying salaries too big for Britons.

* * *

INDUSTRIAL Britain as a background is often plugged in exhortation to our producers. I have done it myself and will probably do so again. There has always been some force, however, in the objection that audiences do not want the drab reality of toil and the possible squalor of their own lives brought to them in their escape from monotony.

It has been a reasonable contention; but "The Citadel" has shown that British industrialism, even when shown truthfully, is no drawback to really strong drama—and "The Stars Look Down" will undoubtably hammer this home.

So long as the sombre side is balanced with strength of story and judiciously relieved with lightness, there is no reason why our foundries, factories and mines should be avoided as settings, and, indeed, every reason why they should be utilised more to further a national expressioniser on the screen.

* * *

AS usual, several studio units have closed down for the summer vacation, at a time when our uncertain weather is at its least uncertain. British outdoor backgrounds seem chiefly sought by producers during the winter months, and we may expect gallant attempts to put our countryside on the map in the later autumn and onwards.

There are many sides of national outdoor life at this time of the year which merit incorporation in our films, even an inspiration for them. Holiday-time in other branches of entertainment means working harder than ever. In this country it can be triumphantly boasted that the sunniest season of the year always coincides with a falling-off in outdoor film-shooting.

W. CAMERON MENZIES

M-G-M AT DENHAM

"Busman's Honeymoon" in Preparation

The M-G-M British unit has moved in to Denham in preparation for the start on Monday week of "Busman's Honeymoon," the Dorothy L. Sayers' story.

Robert Montgomery, the star, has been in England for some weeks, and Maureen O'Sullivan, who plays opposite, arrives in England on August 28.

Richard Thorpe is directing, with Victor Saville producing.

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KORDA'S TRICK EXPERT AT DENHAM

Menzies at Work on "The Thief"

NEW DEVELOPMENTS

THE production of Korda's "The Thief of Baghdad" has afforded opportunities for trick work greater, probably, than any previous film. This department is in charge of Bill Cameron Menzies, a small, dapper Scot, whose work has contributed so considerably to the development of picture making technique.

This trip is his third to this country, his last being to direct the imaginative trick effects of "Things to Come." His first visit was in 1919 to the old Lasky Studios, now Gainsborough.

The introduction of colour added enormously to the difficulties of trick work; Menzies' first work in the new medium was in the former "Thief of Baghdad," which occupied him some 18 months. Developments, however, in the application of effects to colour have been so considerable that only two months is scheduled for his work on the current production.

Many Rehearsals Necessary

A great deal of careful rehearsal of the cast is essential in composite photography, particularly where travelling matts are used. For the first three weeks continual rehearsals were carried out with Sabu and Rex Ingram, which were additional to the vast amount of preparatory work already carried out by Lawrence Butler. Menzies explained how Butler had perfected a new special effects method that will be used for the first time on "The Thief." This is based upon the travelling matt process, a method universally adopted in monochrome films, but which hitherto has not been found particularly successful with colour. Special coloured backgrounds have been prepared for the process, which is considered to be one of the biggest technical advances in colour for many years.

Some of the sequences upon which Menzies is working are the magic carpet and the flying horse, and when I visited Denham recently, cameras were shooting some magnificent natural cloud effects on the lot opposite Stage 7, which will be used in the latter sequence.

We were discussing the method of putting over the Djin in the bottle, one of the highspots of the film, and the suggestion was made that here was an ideal situation for comedy, and as such would greatly enhance the filmic qualities of the story.

This idea was submitted to Korda, who decided to vary the trick schedule to enable the inclusion of several humorous incidents arising from the basic situation.

Weather and set lighting, of course, are predominant factors in this type of work. Owing to the necessity of employing exactly matched shots, the intensity of the artificial set illumination of the trick scenes must correspond in its final form with that of the natural daylight of the full-size exteriors. These matching difficulties are added to when the needs of the situation demand working in reverse.

A Sound Miracle

A reference was made to the amazing new Bell Telephone sound machine, whereby any voice can be given any required timbre, pitch or range while still retaining the original words, and it was suggested that this development could be used with startling effect on the new "Thief." Menzies told me he had investigated this sensational equipment at the New York World's Fair, where it is attracting thousands of technicians, and he is now negotiating with Korda with a view to employing it in conjunction with the sound department.

Menzies has been working on "Gone With the Wind" for Selznick. He brings first-hand news of Vivien Leigh's amazing success as Scarlet O'Hara, and believes that when the film is shown this will make her the biggest star of the screen. An interesting fact disclosed during the conversation was that both he and Hal Rosson, also over here to work for Korda, were engaged more than two years ago to work on "Gone With the Wind."

In this picture, upon which director Victor Fleming also worked for over two years, the trick work had to be very subservient to the plot, yet at the same time it plays an important part visually in putting over the story.

Another film on which Menzies turned in some excellent material was "Nothing Sacred" and it was from the 'plane that he supervised those incredible shots of Manhatten when a Technicolor camera was used in the air for the first time.

H. C.

"YOUNG MAN'S FANCY"

Scenes at Thursday's premiere of YOUNG MAN'S FANCY, the successful A.B.F.D. offering which is now set for a season's run at the Leicester Square Theatre. distinguished audience included (1) Princess Arthur of Connaught. (2) Lady Cunard. (3) Clive Brook and Percy Marmont. (4) Ben Henry greets C. M. Woo (5) Director Pen Tennyson with his fiancee Nova Pilbeam. (6) Madame Baronova, of the Russian ballet, with her husband. (7) Roland Pertwee. (8) Reginald Bake joint-managing director of A.B.F.D., Sir Seymour and Lady Hicks (Ellaline Terriss). (9) Lady Hicks awaits the arrival of Princess Arthur of Connaught

A section of the entire reproduction of a pit head with ramp, cage and shaft buildings which have been erected in the grounds of Sound City for THE STARS LOOK DOWN, a Grafton Production for Grand National. Carol Reed is the director

PITHEAD SCENES AT SOUND CITY

Realism in "The Stars Look Down"

£6,000 SET

The largest and one of the most ambitious exterior sets ever staged for a British film is that now in use at Sound City for the mining scenes in Grafton Films production of "The Stars Look Down," which Grand National will release.

Occupying an area of 40,000 square yards, this is a realistic reproduction of a pit head, complete with cage, ramp, outer buildings and rows of miners' homes. Visiting the studios last week, I found the surroundings so impressive that for a time I wondered whether I was in the coal country itself. Actually it is an exact replica of scenes in a Cumberland mining village, where the unit was on location. Comparing photographs of the set with the real scenes, it is impossible to tell the difference. Surely a tribute to the work of art director Jim Carter.

After many weeks of bad weather, during which producers have complained of the difficulty of obtaining good exterior shots, it was a real pleasure to find the sun shining. But, unfortunately, in this particular instance, it struck rather a false note to the grim surroundings, which required a slightly murky mining atmosphere. However, this brilliance is being toned down with the use of lens filter.

Gritty ash covered the ground, and the alley between the back-to-back cottage was festooned with Monday's washing. Miners, black-faced, came in and out of their wretched homes, where women and children screamed. Redgrave arrived at one of them, followed by Edward Rigby, looking the hard bitten old miner to the life. Desmond Tester, Frank Atkinson, Mike Johnson, and others were in the animated scene. It was the first day away from Twickenham.

Carol Reed, most considerate and unruffled of directors, told me the village was based on the back-block of Workington. This week mass scenes of the anguished crowd at the pit-head and the descent of rescuers will be staged.

Greta Gynt in the G. & S. production THE ARSENAL STADIUM MYSTERY which was completed at Denham last week and is now being prepared for Trade show by G.F.D.

400 Extras and a Pink Elephant

DENHAM'S BIGGEST LOCATION

Call sheet for Alexander Korda Productions over the week-end, where shooting has continued on "The Thief of Baghdad," included June Duprez, Conrad Veidt, Sabu, 400 extras, one pink elephant, one cheetah, donkeys, and parrots.

The scene, including pink elephant, is for the procession of the Princess, and the whole of the city of Baghdad has been built on the location.

The previous largest location, City Square, built on 650,000 square feet of concrete, was used for "Things to Come." The city of Baghdad, Vincent Korda's masterpiece, covers nearly half as much again, Baghdad Bridge, the scene of the procession being 300 yards long.

Ahmad, the beggar, once Prince of Basra, and Abu, the little thief of Baghdad, mingle with the crowds on the bridge. Suddenly a cry goes up and panic starts—for it is death to gaze upon the Princess of Baghdad.

Four giant negroes carried a howdah, in which sat the cheetah, with jewelled collar, dozens of donkeys, carrying gilded cages of parrots, horses with two lovely girls carried in decorative panniers, and the pink elephant (synthetic).

On its back rode a Mahout and the Princess (June Duprez) in silken robes and a pink turban.

The Sultan's Palace, with minarets and domes, is painted a deep blue. The gates are sixty-eight feet high, and are lacquered in shining gold. From there the activity of the town begins.

Sixteen Eastern musicians play oboes, mandolines, cymbals, and tom-toms. Dr. Ludwig Berger is directing the scenes with Michael Powell in charge of the other two cameras shooting from different angles. Four microphones were set up for assistant directors.

R.A.F. CO-OPERATION AT WELWYN

Production is to start September 6 on a spectacular flying picture "Flight Cadet," to be produced by John Argyle and distributed by Pathé. Walter Summers is to direct.

The Royal Air Force is to give the producers wholehearted co-operation, and will place at Summers' disposal a squadron of R.A.F. machines and pilots.

Every facility to photograph exteriors and interiors at Cranwell, the cadet training college, is also being given. The following aerodromes will also be used: Duxford, Grantham, Martlesham, and Holten. Squadron Leader A. Wright, who is in charge of operations, is himself appearing in the film.

The Cranwell Cadets Band will appear, and also play the incidental music throughout the picture. It is hoped that the R.A.F. Band will also be available.

LAUNCH MISHAP

Injured Cameraman gets His Pictures

One of the persons who was injured during the mishap at the launching of *H.M.S. Formidable* was M. G. Benson, the Pathé cameraman, who is in hospital at Belfast.

Before the accident, however, he secured many vivid shots of the incident, and these, together with other footage secured at other points by Pathé cameramen, were incorporated in a special release issued on Saturday.

"THEY CAME BY NIGHT" ENDS

LACHMAN FINISHES AT ISLINGTON

The closing sequence of work on Will Fyffe's new comedy-thriller, "They Came By Night," at Islington, proved perhaps more exciting than any other now "in the can."

The set represented a dark and forbidding warehouse in the City.

At a given signal from director Lachman the sliding door at the top of the wooden stairs slid open noiselessly and through it entered five male forms and one woman. These were Cees Laseur, Wally Patch, Kuda Bux, Leo Britt and Will Fyffe, not forgetting Sylvia St. Claire.

No time was lost in retrieving burglar equipment from unobtrusive business cases and soon a hole was bored through the wall through which the members of the gang moved to a huge steel grille behind which was evident a large strong room that was the ultimate goal of the thieves. Soon they had cut through the steel bars with acetylene and placed in position what ostensibly were sticks of gelignite. A blinding flash, which lit up the whole room, followed by a series of sharp explosions, kept the thieves hid well back into the shadows until the smoke screen had completely passed through the open sliding door.

Then, stealthily, two of the men got to work on the final combination inside the smashed safe door. Suddenly, without warning, through the warehouse echoed the shrill tones of a pealing burglar alarm. Will Fyffe dashed up the stairs and closed the sliding panel after him, the while bullets screamed by him and pierced the wall on either side.

"WHAT IMMORTAL HAND"

Elizabeth Allan will shortly start work at Denham on Irving Asher's next production. "What Immortal Hand," the full cast of which will be announced on Irving Asher's return from Paris, where he is at present in close consultation with Harry Cohn on Columbia's new British programme.

A.R.P. FARCE

"Mother Riley" at M.P. Studios

Hundreds of A.R.P. workers have turned the sets at M.P. Studios into parade grounds and recruiting depots, while mass demonstrations give an air of martial discipline to the studio.

For all this there is only one reason—Lucan and McShane's latest film, "Old Mother Riley Joins Up," which, it is claimed, will prove to be the greatest and funniest vehicle they have yet had.

This up-to-the-minute farce, of which National Service is the theme, shows the inimitable Mother Riley in the A.R.P.

Produced by John Corfield, of British National Films, and directed by Maclean Rogers, "Old Mother Riley Joins Up" is to be distributed by Anglo-American Film Corp.

"THE GIRL WHO FORGOT"

Shooting has been completed on the new Butcher-Dan Birt production, "The Girl Who Forgot," starring Elizabeth Allan and directed by Adrian Brunel. The negative is now in the cutting room and will be Trade shown by Butcher's at the end of September.

Plans for future Butcher-Dan Birt Productions will be announced shortly.

NEVILLE'S BID FOR FILM STORIES

ENGLISH BACKGROUND AND HUMAN THEMES

Having successfully completed his first film, "An Englishman's Home," Neville E. Neville, of Aldwych Films, is out to find stories with British or Empire backgrounds. For this purpose he has started his story department.

So far two subjects have been found which are regarded as being worthy of serious consideration. One is a highly dramatic story with an English agricultural background. The other, a human interest yarn, is about a country doctor in the industrial Midlands.

Mr. Neville is one of the few men in the Industry who has sold, exhibited and produced films. So he should know something about the likes and dislikes of the public.

"It is very difficult," he says, "to be able to say why the public will or will not like a certain story. It is one of those things you 'sense.' And the only way you can acquire and develop that 'sense' is by long and close contact with audiences. "And I have come to the conclusion that the greatest demand is for stories about ordinary, everyday people.

"We have had lots of Hollywood films about American country doctors and American farmers. But nobody seems to have bothered about their British counterparts.

"These are but two of several ideas I have in mind for future production."

In the meantime, Mr. Neville is carrying on his search for stories. He wants six subjects. If you know of a story which you think would make a good film, he would be pleased to hear from you.

"DAVID GOLIATH"

Balcon Starts at Ealing

"David Goliath," which goes on the floor at Ealing this week, is being written by Jack Jones, ex-miner and author of "Rhondda Roundabout," and Louis Golding, famous for his "Magnolia Street."

Pen Tennyson will direct Paul Robeson in this Balcon production, which is a human story of Welsh miners.

An exterior film unit in Wales have shot big footages daily and are almost through with their location. Two large sets have been built in the studios.

The technical staff is as follows: Co-associate producers, Sergei Nolbandov and Herbert Marshall. Production manager, Frederick James. Lighting, Glen McWilliams. Cameraman, Jeff Seaholme. First assistant, L. C. Rudkin. Art director, Wilfred Shingleton. Musical director, Ernest Irving. Make-up, H. Heitfeld. Sound, Eric Williams. Recordist, Stephen Dalby. Stills, Wilfred Newton.

TEMPERAMENTAL TOAD

Final Scenes in Denham Football Film

To celebrate the completion of "The Arsenal Stadium Mystery" at Denham last week, director Thorold Dickinson and Leslie Banks threw a party for all those connected with the picture, including the Arsenal team, manager George Allison, and trainer Tom Whittaker.

The party wound-up a somewhat hectic day's work. After a series of exteriors on the banks of the River Colne, the unit returned to the sound stages for the very last shot in the picture.

Star of this scene was a large fire-bellied toad, and the shot had to show the creature escaping from a glass jar, jumping on to the floor, and hopping round a room. The antics of Leslie Banks in trying to recapture the toad should provide some hilarious moments on the screen.

Besides Leslie Banks and the Arsenal players, the cast of "The Arsenal Stadium Mystery" includes Greta Gynt, Ian McLean, Anthony Bushell, Richard Norris, Esmond Knight, Brian North and Liane Linden. It will be released by G.F.D.

"Band Waggon," with Marcel Varnel directing, goes on at Islington next week. Jack Hylton, Arthur Askey and Richard Murdoch are featured.

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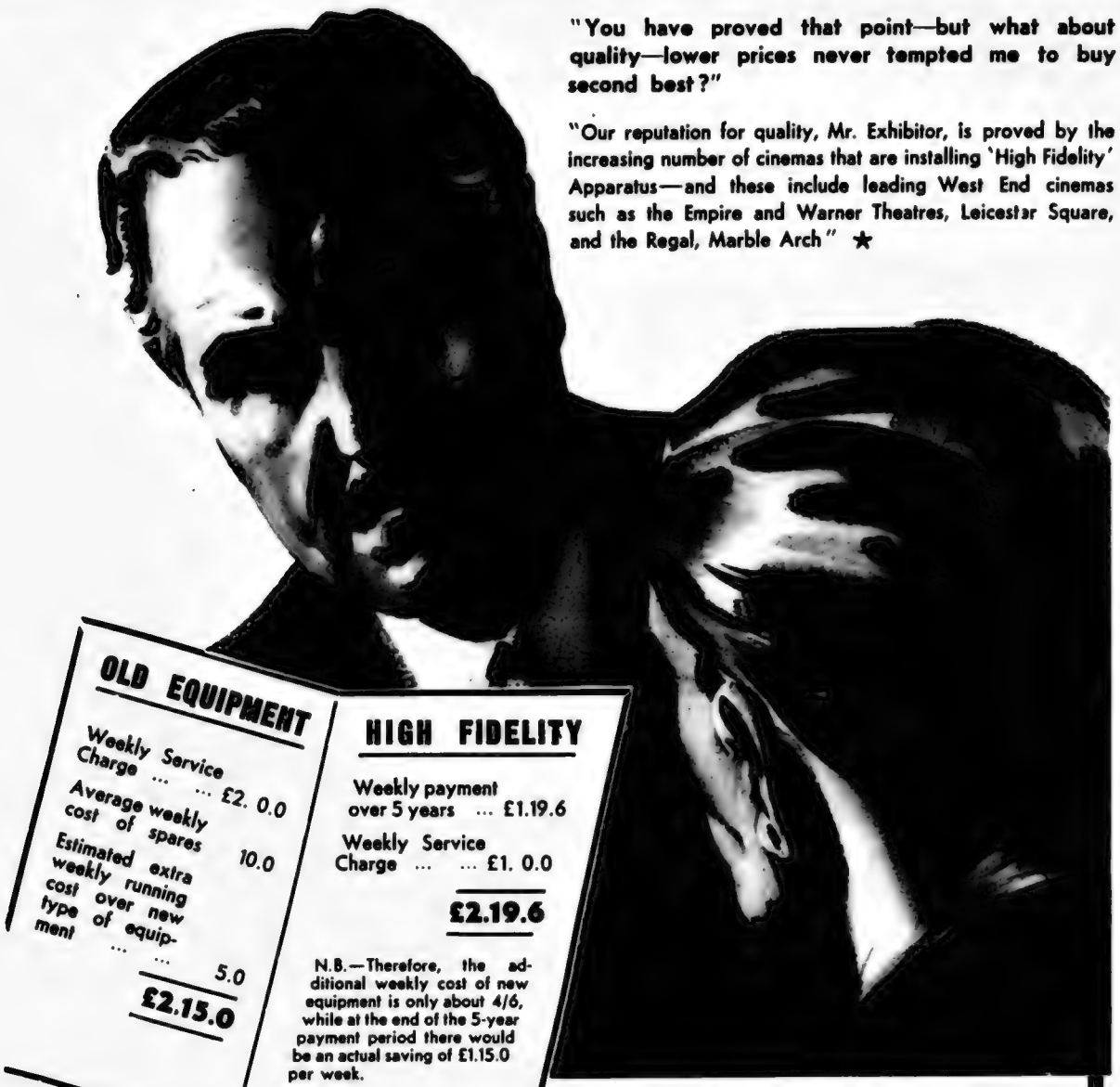
The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

SUBJECT.	DIRECTOR.	PRINCIPALS.	CAMERAMAN.	STAGE.
DENHAM STUDIOS.—Denham 2345. Thief of Baghdad. (L.F.P.)	Ludwig Berger ...	Conrad Veidt, Sabu, June Duprez, Rex Ingram.	G. Perinal	Tenth week.
Sinner. (L.F.P.)	Alex. Korda	Merle Oberon	Hal Rosson	In preparation.
Busman's Honeymoon. (M-G-M)	Richard Thorpe	Robert Montgomery ... Maureen O'Sullivan	——	In preparation.
EALING STUDIOS.—Ealing 6761. David and Goliath. (Capad)	Pen Tennyson	Paul Robeson	Glen McWilliams ...	First week.
GAINSBOROUGH.—Clerkenwell 1271. They Came By Night ... ... (20th Century).	Harry Lachman ...	Will Fyffe, Phyllis Calvert, Anthony Hulme.	Jack Cox	Final week.
Band Waggon	Marcel Varnel	Jack Hylton, Arthur Askey, Richard Murdock.	———	In preparation.
HIGHBURY STUDIOS.—Clissold 3003. Inquest. (Charter Films)	Roy Boulting	Elizabeth Allan, Hay Petrie, Olive Sloane.	D. P. Cooper	First week.
M.P. STUDIOS. Elstree. Mother Riley Joins Up ... ... (Anglo-American).	Maclean Rogers ...	Lucan and McShane ...	James Wilson	Second week.
NETTLEFOLDS.—Walton-on-Thames 1460. Money For Nothing. (Working Title)	Reginald Denham ...	Clifford Mollison, Lili Palmer	G. Faithfull ...	First week.
RIVERSIDE STUDIOS.—Riverside 3012 Be Prepared. (Jack Buchanan) ...	——	Jack Buchanan, John Mills.	——	In preparation.
ROCK STUDIOS.—Elstree 1644. Sons of the Sea. (Brit. Consolidated)	Maurice Elvey	Leslie Banks, Kay Walsh	Eric Cross ...	Fifth week.
SOUND CITY.—Chertsey 2211. Stars Look Down. (Grand National).	——	Pithead locations ...	——	——
TWICKENHAM.—Popesgrove 1155. Stars Look Down. (Grand National)	Carol Reed	Margaret Lockwood, Michael Redgrave, Nancy Price.	Mutz Greenbaum ...	Ninth week.
WARNERS, Teddington.—Kingston 2181. Doctor O'Dowd. (Warner F.N.). ...	Herbert Mason ...	Peggy Cummings, Shaun Glenville Patricia Roc	Basil Emmott	Third week.
WELWYN. Welwyn Garden 3421. Traitor Spy (Argyle) ...	Walter Summers ...	Bruce Cabot, Bob Lapresle, Marta La Barr.	... ...	Third week.



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★ Our representative might also have pointed out (as indeed he probably did) that the whole of the amplification, together with all the important cinema sound installations at the New York World's Fair, were entrusted to RCA and that the majority of Film studios both here and in Hollywood, record on RCA Ultra-Violet Apparatus. (RCA Photophone have now 16 British recorder licensees.)

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RCA RECORDING AT ROCK STUDIOS

Additional Equipment Installed

The British production plans of Grand National Pictures, Ltd., are now well in hand, and with the subject at present on the floor are not only using all the available space at Highbury and St. Margarets Studios, Twickenham, but have taken additional floor space at the Rock Studios, Boreham Wood, Elstree, where Maurice Elvey is directing "Sons of the Sea."

For this purpose, additional RCA Ultra-Violet Studio recording equipment has been set up at the Rock Studios to the order of Highbury Studios, Ltd.

This equipment is similar to the RCA recorder installation at St. Margarets Studios, and includes the latest type RCA "Tea Waggon" Mixer for either studio or location work. The entire equipment is A.C. operated.

OPENING SCENES

Boulting Holds an "Inquest"

Shooting started on Monday at Highbury Studios on the new Charter Film production, "Inquest," with tense scenes in Margaret Hamilton's (Elizabeth Allan) flat. She is being interrogated by Det. Insp. Mullin, C.I.D., played by Basil Cunard, about a revolver found in the attic of a cottage she has recently vacated and in which her husband died.

It is also in this set that Philip Friend, as Richard Neale, fails to induce the young widow to marry him, as insufficient time has elapsed since her husband's death.

In a faithful reproduction of an olde worlde country inn, Hay Petrie, as Norman Neale, K.C., has been badgering, cajoling, pleading and even threatening Miss Allan, who refuses to give any information which would break down the solid mass of evidence in the hands of the police.

Both director Roy and producer John Boulting are delighted with Elizabeth Allan's interpretation of Margaret Hamilton and, they assert, this rôle will fit her like a glove.

"MONEY FOR NOTHING"

George Smith at Nettlefolds

George Smith has commenced production on the John Hunter comedy, "Money for Nothing," at Nettlefolds, Walton-on-Thames, with Reginald Denham directing. Cast includes Clifford Mollison, Lili Palmer, Elliot Mason, Catherine Musgrove, Ronald Calver, David Horne, Gus McNaughton, and Les Perrins.

Camera work is again in the hands of G. Faithfull, and this is a Canterbury production for RKO-Radio release.

"Traitor Spy" Unit in the West

A series of motor boat trials is to be staged by the Admiralty next week at Southend-on-Sea, specially for the spy thriller, "Traitor Spy," now in production at Welwyn with Bruce Cabot starring, and the chief feminine roles played by Marta La Barr and Tamara Desni.

John Argyle, producer, Walter Summers director, with Bruce Cabot, and several of the cast are proceeding to Devonshire and Cornwall next week for the exteriors.

Meanwhile a huge set representing a part of Waterloo Bridge Road complete with houses and shops was destroyed by fire during the week-end for the climax.

The whole thing was done in realistic manner with fire engines and the respective crews taking part. The latest water pumps and escape equipment were used, and two dozen police held back the huge crowd of film extras representing the inhabitants of the district.

Militia Film in Preparation

With their current naval subject "Sons of the Sea" entering its second week of production at Rock Studios, produ K. C. Alexander and director Maurice Elvey are going full-steam ahead with preparations for the militia film, "The Boys of the New Brigade."

The new picture, which is to be made in Dufaycolor at the end of the month, is from an original story by Dennison Thorn and Leslie Cardew, and is to be produced on a big scale.

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OBSERVATION WINDOW

WHAT TELEVISION IS UP AGAINST IN U.S.

Demand for Higher Screen Brightness

NON-CONSTRUCTIVE REGULATIONS

DISCUSSIONS on various television matters have been rife recently amongst United States technicians. The state of the art as a kinema proposition has been epitomised by a criticism of a demonstration the other day in New York of big screen television; the pictures were compared to those of a poor 16-mm. film projected on to too large a screen with very poor illumination. There is a very definite trend in that country, T. Thorne Baker tells me, towards higher screen brightness for motion pictures, and this is going to make television competition by a projected fluorescent image all the harder. Direct projection from the camera in the field for news subjects is, of course, bound to go forward, and a good deal of instrumental progress, as well as improvements in electrical circuits, is being made.

AN ever-growing competitor of home television is the multiple gramophone, in which a number of discs can be played with automatic changing. The popularity, excellence and cheapness of these machines are already challenging radio broadcasts and will undoubtedly have to be dealt with in the race for public acceptance. Interest in natural colour television is being increased and some new lines of attack are being made which promise to lead to something of a really practical nature. To what extent the addition of colour will add to small screen television it is hard to say, but it certainly increases the screen brightness problem in the case of large projection.

ANOTHER American difficulty I hear is that of finance; apparently sponsors of radio programmes are less keen on paying the increased costs of television, particularly while there are so few receivers. One cannot help wondering, too, whether America's manufacturers would not regard such a hold-up as beneficial, in permitting their research laboratories to catch up with the high standard attained by their British competitors.

THE Fall Convention of the Society of Motion Picture Engineers has been arranged for the latter part of October, to enable visitors to see something of the World's Fair before it shuts down for the winter. It will be held at its headquarters, the Pennsylvania Hotel. The Papers Committee is planning on a specially interesting collection of technical papers and demonstrations.

PARTICULARS of another metal film come from Continental sources. As in the case of the Taylor-Sloane base mentioned in these columns last year, an alloy is employed, each side of which, if required, can be coated with the emulsion. Pictures on this base are projected by means of a mirror or prism. Advantages of the metal base are the permanency and strength so desirable in documentary and educational films. The latter quality makes it particularly suitable for the shooting of scenes in slow motion.

ONE is apt to look upon regulations as being merely restrictive, and to forget that at times they may be constructive. An instance of this is discussed in another column: it had been hoped that the new I.E.E. wiring regulations, which have been in preparation for a considerable time, would have given some lead in regard to the safety requirements of high-voltage apparatus, such as we shall have to become accustomed to in television receivers, and to a much less extent in the high-pressure discharge lamp.

NOBODY doubts that the precautions taken by the manufacturers of such equipment are perfectly adequate to ensure the safety of the trained personnel using it. The danger is that local authorities imperfectly aware of the technical factors involved may impose quite unnecessary and insufficiently considered restrictions which would result in delaying progress in such developments. This is a danger which the I.E.E., whose membership includes experts in all these recent developments, could have forestalled by laying down their own requirements, the soundness of which would not be questioned.

I HAVE, incidentally, heard it stated that the enormous voltages used in kinema television receivers would be actually quite harmless, owing to the minute currents involved, of micro amps. I do not propose myself testing the truth of this statement, but would suggest that useful information on the subject might be available from the American experts on the electric chair!

SPOTLIGHT.

T. THORNE BAKER, special writer to the KINE. on technical matters in the United States, discusses television prospects in that country in the accompanying notes

New I.E.E. Rules Criticised as Being Inadequate

LITTLE GUIDANCE ON MODERN DEVELOPMENTS

THE latest edition, the eleventh, of the "electrician's bible," the I.E.E. wiring regulations, has just appeared. Some surprise will be felt at the inadequacy of these regulations in dealing with recent developments, such as television and other high-voltage apparatus, in particular, high-pressure discharge tubes.

FOR the first time section 9 makes reference to apparatus for "visual reproduction." It is, however, rather surprising that this section should have been reduced from the eight pages which it occupied in the previous edition (1934) to two pages only.

Vision Almost Ignored

Even the domestic television receiver is inadequately covered, since the highest voltage envisaged is "exceeding 1,000 volts r.m.s. (or 1,400 volts peak)," notwithstanding that the cathode-ray tubes of the domestic receiver work at a potential of from 2,000 to 6,000 volts. Kinema television, with its 50 or 60 kv., seems to be quite outside the scope of the regulations.

Similarly, it had been hoped that the new edition of the regulations would have provided some guidance for the use of high-pressure discharge lamps. Section 8, which deals with luminous discharge tubes, makes no provision for such lamps, since the regulations are obviously intended, as before, to apply only to signs.

Lamps designed to operate at under 500 volts are excluded from its provisions, while section 6, dealing with accessories and lighting fittings, refers primarily to equipment running at less than 250 volts: thus clause 606 (A): "Lamp-holders . . . shall be used on low-voltage (*i.e.*, under 250 volts) circuits only."

High Voltage Apparatus

It may be argued that such recent developments can hardly be subject to regulation. The view has, however, been expressed that since these regulations relate specifically to all mains-connected apparatus in buildings, high-voltage sub-stations should be included. Transformer sub-stations stepping down the 6,000 volts mains to 400 volts are frequently built into kinemas, but are in no way covered by the regulations.

Generally speaking, although there are many verbal alterations from the previous edition, most of these alterations are intended merely for simplification. Cross-references between various sections have been reduced. Those requirements which have grown up through years of experience remain substantially unchanged.

Regulations relating to domestic apparatus are in one or two cases strengthened. Thus regulation 603 (F) makes practically every commercial lamp-holder illegal, since it demands that "Where a length of flexible cord is connected to a ceiling rose or lighting fittings, care shall be taken that any hooks, clips, cleats or insulators . . . do not compress the rubber insulation of the core against any other core." This would, of course, demand a better type of cord grip than is customary.

Plug Requirements

Similarly, clause 605 (C) makes the majority of two-pin plugs obsolete: "A reversible connector shall not be used to connect an electrical appliance to the supply unless every switch on the appliance is of the double-pole type." There is, however, still no requirement that plugs should be fitted with cord-grips, the lack of which leads to many blown fuses.

Section 11, dealing with the testing of installations, provides forms of certificates of the insulation test, both for the test of new installations and for subsequent tests, which it is stipulated shall be made at least once every five years, or such lesser period as the contractor may consider appropriate to the individual case, the original certificate indicating such periods.

The tables of cable ratings have been simplified, and the effect is in some cases appreciably to increase the permissible ratings of cables.

R. H. C.

GLASS STRONGER THAN BRICK?

Hewittic Rectifier Bulb Given Explosion Test

IN installing new equipment it is wise, in the present state of international uncertainty, to consider its potential resistance to the rigours of warfare. In this connection, some remarkable tests have been made by an important transport authority, which demonstrated that glass was better able than a brick wall to resist the blast of an explosion!

Needless to say, the glass used was not an ordinary window pane, which immediately collapses under the blast, due to the difference of pressure inside and out. The test was made with the glass bulb of a Hewittic rectifier, of which the authority in question has many installations.

An explosion was staged at an equal distance from a brick wall and the bulb. The wall collapsed, while the bulb was unaffected. The explanation is, of course, to be found in the peculiar shape of the bulb, which streamlines the pressure of the blast, and also in the fact that the bulb is designed to work at a normal atmospheric pressure of 15 lb. per sq. ft., and the extra few pounds due to the explosion imposed a quite unappreciable additional load.

THIS WEEK'S PROJECTION ROOM

Western Electric Mirrophonic sound equipment with Ross projectors are installed in the Empire, Mile End Road, E.

SHIP CARBONS

Interchangeable Neon Sign at Liverpool

To the Rialto, Liverpool, goes the distinction of being the first kinema in the city to have an interchangeable letter neon sign.

The manager of the Rialto is A. Franklin. Boro' Electric Signs, Ltd., of London, were responsible for the new sign.

MORE RCA INSTALLATIONS

Among the kinemas to instal R.C.A. apparatus in the near future are:—The Lyceum, Garston; Majestic, Orrell; the new kinema at Bulford; North, Guernsey; Barcliff, Denton; Super, Golden-hill; Empress, Hackney; Regal, Donaghadee; Astoria, Ashford; Lyric, Belfast; and the Empire Staines.

Hula Girls Tour Shirley and—

C. C. Parsons scored another success for the Odeon, Shirley, Birmingham, when he entered this colourfully decorated lorry, advertising TRADE WINDS (U.A.), in the local Carnival, and gained the first prize with a special award. Recently, the kinema carried off first prize in the Solihull Carnival with a float boosting "Stolen Life."

Native Amuses Holidaymakers

Performing the eccentric antics of a savage's dance, this ferocious-looking "Fuzzy Wuzzy"—in real life the doorman at the Herne Bay Odeon—landed from his "war canoe," and mingled with crowds on the beach during an amusing interlude advertising THE FOUR FEATHERS (U.A.). (Picture below)

WARRIOR INVADES HERNE BAY

Sea Patrolled for "Four Feathers"

THOUSANDS of holidaymakers assembled on the sea front of Herne Bay, Kent, during August Bank Holiday and were given an amusing divertisement when A. E. Brown's publicity boat arrived off the shores to advertise "The Four Feathers" (U.A.).

Rigged with a large canvas banner and an outsize poster advertising the film, the launch carried as a member of its crew the doorman from the Odeon, who was disguised very realistically as a "Fuzzy Wuzzy." Made up in full war kit, including a straw skirt, spear and a shield emblazoned with four feathers, the doorman landed near the pier and mixed with visitors on the beach.

Crowds of people joked with the warrior and after taking a photograph of the impersonator with a large group of holidaymakers, the Odeon management decided to run a simple competition. Several of the heads in the photograph were "ringed" and these lucky people were invited to apply for free seats to the Odeon when the picture was exhibited in the photographer's window.

Supporting this genuinely successful angle, Mr. Brown organised an enlarged Press campaign which embraced the *Whitstable Times*, *Faversham Mercury* and *Kentish Gazette*.

Bathing Beauties on Parade

HOLIDAYS FOR ESSAYISTS

Turning the present "holiday fervour" to great advantage for publicity, R. E. Bath presented a colourful mannequin parade of beachwear on the stage of the Princess, Peterborough, to coincide with the presentation of "Down the Stretch" (First National) and "It's in the Air" (A.B.F.D.).

Contact was made with Messrs. Symingtons, the local manufacturers of a "Two-Way Stretch" bathing garment, who, in addition to providing a generous supply of swimming costumes, placed the services of twelve mannequins at the disposal of Mr. Bath. Appropriate background furniture for the stage-show was secured through a tie-up with a local furniture store, while cloaks for the girls were supplied by prominent Peterborough clothiers.

Concurrent with this stunt, which proved an excellent advertising medium, Mr. Bath devised a simple essay competition possessing many valuable prizes. Vouchers for a week's holiday at Butlin's holiday camp, together with three vouchers for week-ends at the popular resorts, were awarded to patrons who sent in the best 15-word reason for developing the bi-weekly Princess habit.

As half an admission ticket to the Princess kinema had to be attached to each entrance form, this attractive competition promoted box-office receipts.

"PENNY FARTHING" SEATS AT MIDDLESBROUGH

Special "Cavalcade" Offer

J. H. Jenneson, of the Scala, Middlesbrough, drew a big crowd to his kinema to see "Cavalcade" (20th Century-Fox) by offering free seats to anyone on Tees-side possessing a "penny-farthing" bicycle and who would ride it to the kinema.

In addition to doubling his advertising space in the local Press, Mr. Jenneson opened an effective teaser campaign with "Curtain Raiser's" film page in the *North-Eastern Gazette*. One man arrived at the Scala satisfying all the conditions of the contest, and at the same time provided a big crowd with an unusual attraction.

GROCER-STORES CAMPAIGN

Thirty "Outsider" Link-ups

Thirty prominent local grocers and general stores tied-up with S. E. Pascoe-Williams in connection with the screening of "The Outsider" (A.B.P.C.) at the Ritz, Woking.

A link with C. and E. Morton, Ltd., the makers of Morton's canned foodstuffs, was responsible for this extensive campaign, and each store gave up valuable window space to displays plugging the foods and the picture. In addition, thousands of special throwaways were distributed to customers by the traders.

The throwaways carried on one face a composite block giving details of the firm's stocks and on the other side appeared particulars of the programme at the Ritz. A foyer display also helped to make the campaign go over in a very big way.

KINEMA'S PACT WITH COUNCIL

The Herne Bay Council has agreed to a proposal by Odeon Theatres for reciprocal advertising. The proposal is for the company to give the Council advertising space on their kinema screens at Canterbury and Herne Bay on condition that the Council sanctions the exhibition of an advertisement in the bathing cabins.

Musical Repertory Week Goes Over Big at Hyde

ESSAY CONTEST PUBLICISES UNUSUAL PROGRAMME

WHEN a repertory week of musical films featuring Jeanette MacDonald, Nelson Eddy and Deanna Durbin was presented at the Theatre Royal, Hyde, the management stimulated interest in the event by arranging a simple essay contest.

Patrons were asked to write an essay, not more than 100 words, on which film they liked best, stating their reasons and giving their opinion of the film chosen. Prizes totalling £5 were offered for the best essays, as follows:—1st prize, £2; 2nd prize, £1; 3rd prize, 10s., and six consolation prizes of 5s.

Each entry had to be accompanied by half an admission ticket, and the Mayor of Hyde and Alderman T. Middleton, J.P., C.C., were the judges.

GUERNSEY SELECTS ITS OWN FILM STAR

Regal Assists Cameramen's Search

DUE to the enterprise of Eric Snelling, who negotiated an exclusive link-up with an American film unit "shooting" in the Channel Islands, the Regal, Guernsey, became the centre of local interest when the cameramen conducted a search for the island's "Personality Girl." The producers, Darrel Brady, Bob Bickhart and Joe Marchel—all of Brady International Enterprises—announced that they were seeking a typical girl for stardom in their film of the island's life and enterprise, and it was in this connection that Mr. Snelling arranged a "Personality Girl" contest on the Regal's stage.

After 20 girls had been "spotted" as they entered the kinema for the competition, they were given camera tests, and after elimination, four girls contested the final on the following Friday. Judging was left to the crowded theatre audience who, by applause, selected 16-year-old brunette Joyce Ferguson as winner.

Following the competition, the winner and runners-up were featured in a special colour film depicting Guernsey's country and seaside scenes.

During the run of the stunt, additional morning matinees were held at the Regal, when a colour film of island life taken on Brady's previous visit was screened with shots from the New York World's Fair and secret European fortifications taken in Germany during the September crisis—the latter being uncensored.

In addition to a wealth of mouth-to-mouth publicity, the search was treated as a major story by the local Press. Approximately, 130 column inches of editorial matter and illustrations appeared in various issues of the *Star* and *Evening Press*, while on the day following the actual selection, the *Star* carried the story as its main front page lead.

A free trip by Guernsey Airways' latest luxury Flamingo airliner to Jersey was the first prize offered in a "Q Planes" (Columbia) competition arranged by Mr. Snelling in conjunction with Boutin's Travel Agency, Guernsey. The agency's prominent town window was devoted to "Q Planes" material and model planes with innumerable "Q's" attractively displayed.

Entrants in the competition had to estimate the correct number of "Q's" contained in this shop window display.

Derby Dartsmen Meet Their Waterloo

"SPY IN BLACK" VISITS FORTY HOTELS

H. J. HORNE made his showmanship debut in Derby shortly after his appointment as manager of the Odeon, by arranging an ambitious campaign in connection with the provincial première of "The Spy in Black" (Columbia). Several unusual angles were used to combat the holiday season.

A strong and novel point of the campaign was a darts competition in which the Derby Royal Infirmary, Offiler's Brewery and the Derby and District Darts League were associated. Messrs. Offiler loaned 40 of their hotels and public-houses for the competition, and the "spy" appropriately dressed in black costume appeared at pre-arranged times and issued challenges.

The contests, which were publicised by the managers by means of special posters and d.c. cards ran for four days during which 350 games were played, the "spy" winning 320 of them. On each occasion an official of the infirmary was present and made collections.

For three days before showing, a loud speaker van, decorated with two sets of 12 in. sheets, toured the town stopping at 'bus stations, railway stations, factories, and the main shopping centre. Prior to the big black out, posters were distributed worded: "Black Out To-night—The Spy In Black Is Coming."

At two of the largest hotels—the St. James' and The Green Man—Mr. Horne persuaded the management to make up a "Spy In Black Cocktail." These were on sale for two weeks, and this angle was further strengthened by over-stamping 2,000 paper serviettes, menu cards and table mats with the words: "You Can't Avoid the 'Spy in Black,' Conrad Veidt, Odeon, August 14th."

A preview of the film was attended by the Mayor and Mayoress, together with the representatives of almost every section of the community.

Hurst Patrons' Football "Preview"

Good publicity was directed to the Roxy, Hurst, by the enterprise of the management in engaging Dixie Dean, the famous ex-international footballer, to appear on the stage of the kinema four days before the football season opens. On this occasion, Dixie presented the prizes to the winners in an amateur variety talent contest held at the Roxy on Tuesday, August 22.

"Dixie" has been signed for the season to play for the Hurst Football Club, and officials of the club were present to welcome their new star.

CHICHESTER'S PRESS TELLS THE STORY

"Q Planes" Tie-Ups Give Good Results

A two-page composite spread in the *Chichester Observer*, preceded by a carefully planned teaser campaign in the same widely read newspaper, formed the spearhead of T. D. Hunt's successful "Q Planes" (Columbia) drive at the Plaza, Chichester. It is interesting to note that the paper's staff would not undertake the proposition of arranging the composite pages, with the result that the task of securing co-operation from numerous local traders was left to Mr. Hunt himself.

During the week prior to screening, microphone announcements were made at each performance, and 1,000 overprinted throwaways in the shape of aeroplanes were distributed to children leaving schools.

Later, a series of six local-trader tie-ups were designed to attract the interest of shoppers. The "Q Plane" forage hat, as worn by Valerie Hobson, received prominence at Mary's, while Hunt's toy shop made a fine show of the "Q Plane" gliders. The corporation electricity showroom devoted a great deal of space to pictorial posters; Field's Garage tied-up with Austin cars; radio was exploited at T. C. Daniels, and Smurthwaite, decorator, made an interesting display with distemper.

In the vestibule of the Plaza Mr. Hunt reminded patrons of the screening with a big display of the model glider, together with Press cuttings and stills.

"SWORD OF HONOUR" IN ALDERSHOT

Local Associations Stressed

Patriotism was stressed by H. A. Curry in his exploitation for "Sword of Honour" (Butcher's) at the Palace, Aldershot.

A local interest angle was used by drawing attention in newspaper copy to the famous "Sword of Honour" presentation at the Royal Military College, Sandhurst, which is a feature of the film, and Sandhurst being only a few miles distant from Aldershot.

Two shop windows in the Aldershot Arcade were utilised for displays that made good use of Union Jacks draped in folded pattern around a composite announcement and on each fold of the flags stills from the film were artistically displayed.

AIR BATTLE STAGED IN YARMOUTH FOYER

Realism for "Dawn Patrol"

An "air battle" in miniature was arranged in the foyer of the Regent, Great Yarmouth, by F. C. Elliot as the major item in his exploitation of "Dawn Patrol (Warner).

A tie-up with a toyshop produced a number of model planes which were suspended from the roof by unobtrusive threads around a realistic "enemy" plane. Ingenious spot-lighting and skilful positioning of the models produced the remarkable effect of the Britishers diving down on the Germaan.

A splendid boost for the film was secured through linking up with the National Service appeal for over half a column of publicity was devoted by a local newspaper to the visit of the Mayor (Councillor A. W. Hollis) to make an appeal from the stage.

A comprehensive A.R.P. display in the foyer featured dummies wearing decontamination suits, while a vivid impression of a plane crash was contrived in the theatre display window by means of a backcloth, cut-outs and red lighting.

Actress Demonstrates Game to Audience

Patrons of the Regent, Bournemouth, were given a surprise interlude during the presentation of "Ask a Policeman" (M-G-M). Miss Glennis Lorimer, who appears in the cast, and who, incidentally, is the charming lady in the introduction of all Gainsborough films, made personal appearances twice daily.

She was introduced by Elliott Turnbull, and between them they staged an interesting demonstration of the new game, "Hi-Li." Members of the audience were invited to go upon the stage and try their skill at this fascinating pastime.

Bert Cox, 14-year-old page-boy at the Middlesbrough Gaumont, was booked as "Gaumont's Blue Peter" for the week of the showing of "Thanks For Everything" (20th Century-Fox).

The young "find" sang various songs at special intervals, during which the manager, W. Mayne Cleminson, gave a recital on the Compton organ and led community singing.

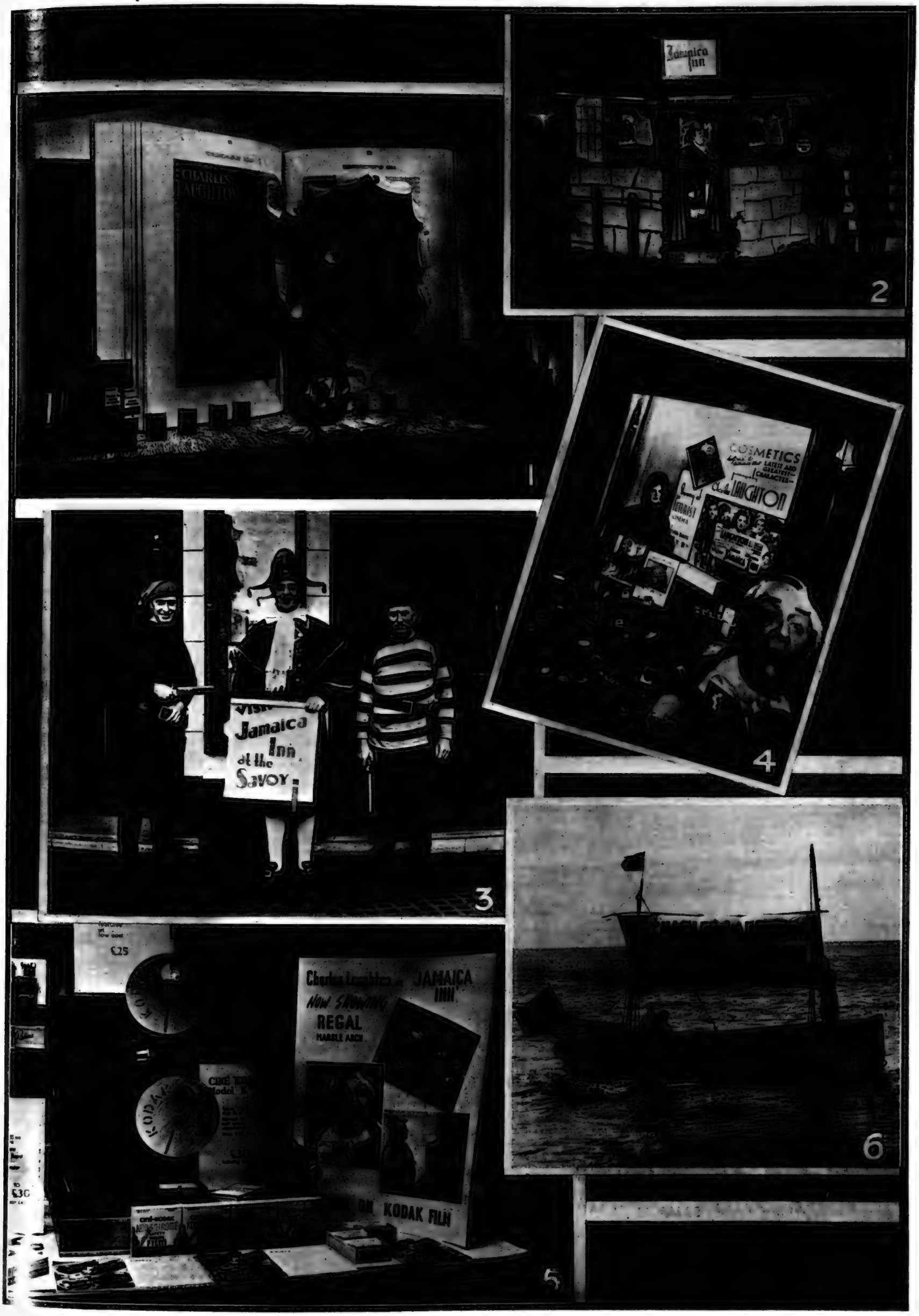
Your Patrons will like

SUPREME FOR NEARLY 70 YEARS
IN COMFORT AND DESIGN.
WRITE FOR FULL PARTICULARS & ESTIMATES.

LAZIE CHAIRS

H. LAZARUS & SON. LTD.
10A, GREAT EASTERN ST., LONDON, E.C.2.
PHONE: BISHOPS. 7538-9.

PUTTING OVER "JAMAICA INN"



Ambitious vestibule displays, powerful street parades of an unusual nature, and well defined tie-ups are being employed by showmen throughout the country to announce A.B.P.C.'s JAMAICA INN. Here is a selection of publicity campaigns accorded the film on its pre-release runs in many centres. 1 & 5, Whiteleys, of Kensington, Kodak's Kingsway offices (pictures above), and Selfridge's, of Oxford Street, designed impressive window shows for the West End presentation at the Regal, Marble Arch. (2) Concurrent with the well-enacted smugglers' stunt reported in last week's KINE., Frank Hilbury staged this elaborate inn scena at the Westover, Bournemouth. (3 and 6) P. G. Lundy, of the Savoy, Brighton, commanded the attention of holidaymakers by sending out the town crier and pirates to tour the streets and commissioning the publicity launch to patrol the long sea front. (4) Adapting the resourceful cosmetics angle on the lines that cosmetics helped to achieve the powerful character and make-up studies in JAMAICA INN, manager Shaw, of the Futurist, Scarborough, produced this impressive vestibule display

Around London with the SHOWMAN

EDMONTON'S "REGAL" EVENTS: TROUBLE BREWED IN LEYTONSTONE: PAGE BOYS TAKE OVER MANAGEMENT

E. C. HURRY adopted several bright ideas to draw attention to the showing of 20th-Fox's "The Little Princess," at the Edmonton Regal. To attract attention from outside, he constructed a large electric-letter sign across the façade of the great building, which faces the junction of two very busy roads. In glowing bulbs this sign read: "Shirley Temple in **Colour**," and the final word was emphasised by being spelt out in multi-coloured bulbs.

In an advantageous corner of the spacious vestibule, Mr. Hurry emphasised the theme of the film by setting up a little model consisting of a baby doll dressed in white robes, with Elizabethan ruff collar, sitting on a golden throne, with her feet on a crimson, fringe-edged carpet embroidered with an enormous letter "R." Mr. Hurry told me that the doll was a replica of Shirley brought from U.S.A. a few years ago by an Edmonton man, that it had been dressed (and very well, too) by a female member of his staff, and the throne made by some of his boys.

It is an interesting coincidence that, having given Shirley Temple a truly "regal" reception, Mr. Hurry is planning the selection in a few weeks' time of Edmonton's Carnival Queen, who will be chosen on the Regal stage in a series of elimination contests ending on Friday, August 25. The Mayor and Mayoress have consented to be present and Mr. Hurry hopes also to secure the presence of a notable film personality.

Bandit in Dalston

Jesse James was no doubt a man of violent action, but Robert Paterson's window display for the 20th-Fox film of his life at the Dalston Picture House was a static one, consisting of an arresting model of the noted bad man standing on a small rock sticking out from a carpet of grass between "wings," suggesting a log cabin and a rocky cliff.

The back scene depicted an old-time American railroad train being held up by the bandit, who was shown levelling a gun at the engineer. Names of the stars (Tyrone Power and Henry Fonda) were spelt out in large letters above the title of the film on a frame placed in front of this forceful model.

Laughs in Leytonstone

For the A.B.F.D. film, "Trouble Brewing," many managers have designed their publicity campaigns round the brewery angle, with displays of barrels, tie-ups with "the trade," and so forth, but J. Clement Arscott, of the Leytonstone Rialto, kept well away from this theme by concentrating on the first word of the title.

The week before screening he distributed a handbill which listed four well-known sources of trouble—Hitler's claim for Danzig, the Japanese insults to Britons in the Far East, calling up of reservists, and "wife meets other woman." Beneath was the name of the film (which admirably fitted the theme) followed by the gay comment—"But who cares? George Formby laughs cares away at Rialto next week."

During the week of showing, Mr. Arscott sent out two hefty members of his staff who, at suitable places in the busiest streets, started to quarrel with each other and began to fight. When a crowd had gathered they suddenly stopped the scrap and handed round copies of another leaflet reading: "We can't argue any more, or there will be **Trouble Brewing**, but you can see the funniest fight of your life at the Rialto to-day."

The stunt, carried out discreetly so as not to cause police intervention, excited widespread interest and amusement.

"The Link"

Too many managers seem to regard their house magazines merely as a kind of personal supplement to their newspaper advertisements and posters—a means of getting into the homes of local householders the names of the films booked to their halls and of the stars who appear in those programmes. The ideal house organ ought to be a lot more than this—a more intimate and personal affair than either the Press advertisements or the hoarding bill, and I am pleased to see, therefore, that Maurice Cheepen is developing this angle vigorously in his Troxy Magazine, the August edition of which opens with an intimate little chat over a facsimile of Mr. Cheepen's signature.

Says he, after quoting the magazine as a useful guide to Troxy bookings: "But it does not stop at that. There are many other phases of kinema entertainment in which you and I have a common interest. An exchange of views on such matters is both welcome and desirable. The correct function of the magazine is to be a direct link between you and me.

"A direct result of the recent discussion in these pages on patrons' co-operation with staff, for instance, has been a noticeably better understanding of the latter's problems and more helpfulness by the former. I ask you, as patrons, to keep this publication vital. All ideas and suggestions sent to me, whether written on exclusive notepaper or scrawled on a sugar bag, are invaluable to me, so, if you have anything on your mind, just let me know!"

That's just the sort of personal touch which makes folk feel that the theatre's run for them. East-enders like you to be matey, and Mr. Cheepen is going the right way to work.

Not Ham Actors

An amusing gag was put over successfully at the East Ham Granada, recently, when three of the staff pages were dressed in black suits to look like miniature managers and installed in a special "office" erected in one corner of the vast foyer under a notice announcing: "The manager is on holiday—we are doing his work."

Absurd notices of all kinds were hung around the place and something like a "laughter week" resulted. Beside a notice about "The Mighty Barnum" was hung a photo of one of these tiny lads labelled. "Stupendous Sid, 1939." I am informed that this stunt won the circuit publicity prize which is presented each week for the best item of advertising.

Cowboy Cagney

Passing the Carlton, Islington, my attention was riveted by an excellent display, built by Sam Luton, just inside the entrance doors. Advertising "The Oklahoma Kid" (Warner), it consisted of a simple background suggesting the rolling hills of the Western "range."

Standing on the left of this was a lifelike painting of James Cagney as he appears in the title rôle, and the name of the film was given above the model in amber lettering on a green oval framed in a loop of rope, the free end of which trailed downwards to a small rectangle in which was painted the head of Rosemary Lane, another star in the film. Brilliant concealed lighting added to the fine qualities of this display.

Letterpress versus Pictorial

The pros and cons concerning the advantages of the use of pictorial displays or reliance on letterpress announcements have been debated frequently by London kinema managers and myself, and invariably the outcome is reduced to the question that it really depends on the facilities a kinema offers for publicity. Obviously, if one has a good-sized vestibule the cut-outs and pictorial posters issued by the renters may be displayed to great advantage, but as smaller houses are often restricted in this respect it is here that a "live" showman can demonstrate his abilities.

These reflections arise from the exploitation policy that I find adopted at the Silver, Shepherds Bush, where for many years E. E. Brock has been manager for Ralph Specterman. Almost since its inception the kinema has relied upon letterpress announcements on the front elevation to exploit its programmes.

As a matter of fact, I think I am right in stating that it has never advertised in the local Press, and its outside publicity has been confined to the judicious exhibition of quads.

The title of the current feature is always announced by a specially hand-written poster over the entrance, and as the house stands in the main road it naturally follows that the management consider this policy more efficient than a number of small advertisements and pictorial posters.

Shepherd's Bush Publicity

Incidentally, I noticed a commendable instance of advantageous pictorial and letterpress advertising in the vestibule of the Pavilion, Shepherd's Bush.

"Inspector Hornleigh" (20th-Fox) was being exploited, and Geoffrey Warburton had arranged a lobby display, in which he introduced a novel angle. Panels were on show advertising the film, and at the head of each was a picture either of Gordon Harker or Alistair Sim.

Alternately, panels were displayed in which stills were interspersed with the lettering.

Tying the Tie-ups

If a thing is worth doing it is worth doing well must evidently be the motto of R. Burns, of the Ritz, Richmond, when he sets out to adapt tie-ups for his exploitation campaigns, for when I visited the kinema I was struck with the extraordinary number of shop windows in which displays were advertising the run of "The Three Musketeers" (20th-Fox).

Ladies' shops, men's outfitters, wine and spirit stores, and sports emporiums all carried publicity material; in fact, there was hardly a branch of shopping that did not contain some form of exploitation for the picture.

"LITTLE PRINCESS" IN MINIATURE

Built by E. C. Hurry in a conspicuous alcove of the Regal's, Edmo[illegible]n, vestibule, this intricate setting, illustrating the theme of THE LITTLE [illegible]RINCESS (20th Century-Fox), was the subject of consistent attention fr[illegible] juvenile and lady patrons. The genuine Shirley Temple doll seated on [illegible]e throne was dressed in appropriate robes by a member of the kinema staff

Tyrone Power Given Big Reception by Holloway Fans

ENTHUSIASTIC CROWDS THRONG GAUMONT

SCENES of wild enthusiasm occurred at Holloway last week, when Tyrone Power made a personal appearance at the Gaumont. Thirty foot police, and several mounted, were needed to control the vast crowds which assembled outside the building to welcome the popular star.

On arriving at the Gaumont, Tyrone Power, with Jimmy Forsythe, G.-B.'s publicity chief, adjourned to the café, where introductions were made to the Mayor and Mayoress of Islington (Ald. and Mrs. D. McArthur Jackson), the Deputy Mayor and Mayoress (Coun. and Mrs. A. W. Mitchell) and other local notabilities. Power and his entourage then appeared on the terrace which runs along the Holloway Road side of the building and received a wonderful ovation from throngs of "fans."

Every seat in the theatre was occupied when the tabs parted, and manager Ernest Barry introduced the star. Apparently unprepared with any set speech, Power told the house that he was due to leave England the following day, but that he hopes to return later for a longer stay, with the possible intention of making pictures here. Before leaving, however, Tyrone again made a terrace appearance and the earlier scenes were repeated.

Among the party in the café during the visit I noticed, in addition to manager Barry and Divisional Superintendent G. H. Luxton, Francis Harley (20th-Fox chief), Roy Simmonds (publicity director for 20th-Fox), and P. M. B. Smith, divisional publicity director of G.-B. Mr. Harley told me that he hopes it may be possible to bring over other stars. "Stars," he added, "are the life blood of this business. The public wants them, and we have to meet the demand."

QUEEN'S WOLVERHAMPTON VISIT CAPITALISED

"Mountie" Tours Streets

Taking advantage of the widespread enthusiasm stimulated by Her Majesty the Queen's recent visit to Wolverhampton, A. A. Harrison, of the Olympia, secured some excellent publicity for "Heart of the North" (First National).

While the dense crowds lining the streets were awaiting the arrival of the Royal visitor, a man dressed as a Mountie paraded the town with a companion, who distributed appropriately worded handbills.

When "Four Girls in White" (M-G-M) was presented at the Olympia, Mr. Harrison invited the town's Medical Officer of Health to attend a screening with a contingent of nurses in uniform. The nurses formed an impressive tableau on the stage when Dr. R. H. H. Jolly made an appeal to ladies of the audience to join the Nursing Auxiliary Service.

It is interesting to note that this stunt was responsible for the enrolment of 52 recruits, while excellent business was recorded at the box-office during the period of showing.

Canterbury Goes Oriental

PICTURESQUE GARDENS FOR "THE MIKADO"

All the outstanding facilities offered at the Friars Theatre, Canterbury, for ambitious publicity schemes were capitalised fully by R. C. Overs to create appropriate atmosphere for the presentation of "The Mikado" (G.F.D.). Picturesque displays of typical Japanese scenes arranged in the kinema's adjoining gardens became a landmark of the district, while in the foyer and over the front of the house publicity matter was exhibited to tone with the colourful atmosphere.

In the adjacent gardens a 10 ft. high cut-out replica of a Buddha, similar to that appearing in the film, was installed and connected to an electric motor which gave motion to the giant head. Amber floodlighting at night time enhanced the effect of the display.

With the help of his staff, Mr. Overs designed a typical Oriental setting for the island gardens facing the entrance to the Friars. From odd wood and three-ply, painted in orange and dark brown, a replica Japanese bridge was constructed and placed over the garden with 8 ft. high cut-outs of the stars in the film standing on the approaches.

Japanese lanterns were strung across this structure, while the whole feature was given a "fairyland" appearance at night time with the judicious application of coloured light from the central standard. Cut-outs of the characters in "The Mikado" applied to façade and the door pillars completed the highly attractive exterior decorations.

A further transformation scheme was carried out in the vestibule by the theatre's staff and a local artist. Over the pay-box a beaverboard pagoda was constructed and decorated with lanterns, while cut[illegible]it trees added to the picturesque effect. [illegible]arious-sized linen banners in Japanese [illegible]ttering were suspended over the walls an[illegible]he animated display depicting the stars [illegible]ing in rhythm with alternating colour ef[illegible]ts was placed at the side of the pay-box.

Highlight of a series of street st[illegible]nts was a caravan fitted with P.A. equipme[illegible] which toured the surrounding district in [illegible]20-mile radius. The front-of-house doorm[illegible]n was dressed in typical Japanese cost[illegible]e and when not on duty he toured the to[illegible] to distribute handbills. At the same ti[illegible] a car decorated with cut-outs visited [illegible]joining villages.

Backing this comprehensive c[illegible]paign, which covered numerous met[illegible]s of approach, was a widespread series [illegible] local trade tie-ups embracing Millers, the [illegible]rists; Barretts, motor showroom; Goulden [illegible]music store; Barretts, music shop; the Ca[illegible]rbury Electricity showroom; the [illegible]rystal Cleaners; Butts, hairdressers; [illegible]evres, drapers; and Jackmans, outfitters.

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Music for Creating Atmosphere

FROM a musical point of view the most interesting film release considered this week is "The Story of Vernon and Irene Castle," the stars of the ballroom and the original producers of many world-wide favourite tunes and songs, old and new. Personally I should much prefer to present the old-timers like "Oh, You Beautiful Doll," "By the Light of the Silvery Moon" and the melodic "Missouri Waltz" if I was at the organ console and leave the modern ones which are featured on the film sound track to make their own appeal. In any case, full details of both old and new are given for organ and non-sync. "Jamaica Inn," the Cornish period drama of smuggling and ship wrecking, will be well introduced by an appreciable excerpt from Mendelssohn's "Fingal's Cave" overture if well presented by the organist, and Sir Henry Wood's symphonic recording for non-sync. houses will "speak for itself."

"The Heritage of the Desert" is a Western melodrama with a desert background, and although Amy Woodforde Finden wrote her famous song, "Far Across the Desert Sands" with Damascus and Eastern atmosphere in her mind, yet the song of the desert is equally applicable to East and West and can be used quite safely as introduction.

"The Flying Irishman," with its cursory history of aviation during the last 20 years, gives us a chance to make more familiar the official R.A.F. March written some time ago by H. W. Davies, and so well recorded by Flight.-Lt. J. H. Amers and his R.A.F. Band.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR OCTOBER 2 RELEASES.

"JAMAICA INN" (A.B.P.C.)

CERT. A. 9,543 ft. Reg No. Br./Tr.1895. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Charles Laughton, Maureen O'Hara, Leslie Banks.
ATMOSPHERE.—Period adventure melodrama of the days of smuggling, adapted from Daphne du Maurier's famous novel, with the star in a Jekyll-and-Hyde role, in a Cornish setting. The opening sequences are deliberate wrecking and smuggling at night.
ORGAN.—Excerpt from "Fingal's Cave" Overture, Mendelssohn (Hawkes), etc., presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by Sir Henry Wood and the New Queen's Hall Orchestra on Columbia 9943-4.
LIGHTING EFFECTS.—Deep green and deep purple.

"SWIFT VENGEANCE" (RKO-Radio)

CERT. A. 5,471 ft. Reg. No. F.1831. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Tim Holt, Janet Shaw, Virginia Weidler.
ATMOSPHERE.—Gangster drama, a story of a young policeman who makes big personal sacrifices to convince the authorities that a trained dog is an invaluable adjunct to police work.
ORGAN.—"Apassionata," C. Bartholdy (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the International Radio Orchestra on Bosworth B.C.1078.
LIGHTING EFFECTS.—Deep green fading to deep crimson only.

"THE FLYING IRISHMAN" (RKO-Radio)

CERT. U. 6,412 ft. Reg. No. F.1691. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Douglas Corrigan, Paul Kelly, Robert Armstrong.
ATMOSPHERE.—Aerial drama which is both a biography of Douglas Corrigan, "the wrong way flier," and a cursory history of aviation during the last twenty years.
ORGAN.—"R.A.F. March" Official, H. W. Davies (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on Columbia D.B 189 by the R.A.F. Band, conducted by Flight-Lt. J. H. Amers.
LIGHTING EFFECTS.—Red, white and blue flag effects.

"THE STORY OF VERNON AND IRENE CASTLE" (RKO-Radio)

CERT. U. 8,408 ft. Reg. No. F.1835. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan.
ATMOSPHERE.—Real life musical romance of the brilliant careers of Vernon and Irene Castle, the famous ballroom dancers. Courtship, marriage, success and tragedy are all depicted against realistic backgrounds and illustrated with a fine musical score of many old favourites.
ORGAN.—Refrain pot-pourri of (1) "Oh, You Beautiful Doll," (2) "You're Here and I'm Here," (3) "By the Light of the Silvery Moon," (4) "The Castle Walk" and (5) "Missouri Waltz," presented as a separate interlude, with adaptation from the vocal-piano scores.
NON-SYNC.—Two theme songs are recorded by H.M.V. on B.D.5604, (1) "My Prayer" and (2) "Only When I'm in Your Arms," which are in addition to organ list available in many recording lists.
LIGHTING EFFECTS.—(Organ) (1 and 2) light blue, (3) light amber, (4) lilac, (5) deep blue. (Non-sync.) (1) magenta, (2) deep blue.

"THE LAMBETH WALK" (M-G-M)

CERT. U. 7,521 ft. Reg. No. Br./Dr.1720. Reviewed in KINE. April 13, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STAR.—Lupino Lane.
ATMOSPHERE.—Farcical comedy with music, adapted from the stage success at the Victoria Palace, "Me and My Girl," in which a bookmaker's runner operating in Lambeth inherits a peerage and has many misadventures before he qualifies for the honour.
ORGAN.—"The Lambeth Walk," Gay-Furber, presented as a separate interlude, with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.6741 by Eddie Cantor, with Ambrose and his Orchestra.
LIGHTING EFFECTS.—Magenta.

"HERITAGE OF THE DESERT" (Paramount)

CERT. U. 6,667 ft. Reg. No. F.2103. Reviewed in KINE. July 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Donald Woods.
ATMOSPHERE.—Spectacular period Western with a desert background, depicting the rehabilitation of a waster and the eclipse of an arch-villain, adapted from a novel by Zane Grey.
ORGAN.—"Far Across the Desert Sands," A. Woodforde-Finden (Hawkes), presented as a separate interlude, with adaptation from the vocal piano copy and synchronisation with non-sync. recording.
NON-SYNC.—As organ, recorded on H.M.V. C.2096 by Peter Dawson.
LIGHTING EFFECTS.—Deep amber only.

"BLONDIE MEETS THE BOSS" (Columbia)

CERT. U. 6,255 ft. Reg. No. F.1652. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Penny Singleton, Arthur Lake, Larry Simms.
ATMOSPHERE.—Domestic comedy-drama, a sequel to "Blondie," in which Baby Dumpling and Daisy the dog fill in the background with humour, and a farce climax completes the family diary.
ORGAN.—"Demoiselle Chic," Intermezzo Novelty, Percy E. Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1914 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Light rose, pink and light lilac. only.

"THE JONES FAMILY IN HOLLYWOOD" (20th Century-Fox)

CERT. U. 5,415 ft. Reg. No. F.1928. Reviewed in KINE. June 8, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jed Prouty, Spring Byington, Ken Howell, George Ernest.
ATMOSPHERE.—One of the popular Jones series of domestic comedies, in which the head of the family is elected to represent his local branch of the American Legion at a Hollywood convention.
ORGAN.—"American Medley," Debroy Somers arrangement (Keith Prowse), presented as a separate interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by Debroy Somers and his Orchestra on Columbia 9425.
LIGHTING EFFECTS.—American flag colours.

"RIO GRANDE" (Columbia)

CERT. U. 5,247 ft. Reg. No. F.1503. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Starrett, Ann Doran.
ATMOSPHERE.—Western drama, with cattle stampedes, rustling, and the capture of a master crook as the principal thrills.
ORGAN.—"Rio Grande," Sea Shanty (traditional) (Boosey), presented as a separate interlude, with adaptation from the vocal-piano copy and synchronisation with record detailed below for non-sync.
NON-SYNC.—As organ, recorded on H.M.V. B.2646 by John Goss and the Cathedral Male Voice Quartette.
LIGHTING EFFECTS.—Amber and red only.

"HOME FROM HOME" (British Lion)

CERT. U. 6,593 ft. Reg. No. Br./R.1763. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Sandy Powell, Rene Ray.
ATMOSPHERE.—Broad, irresistible comedy, with the crazy theme that gaol offers the only real freedom from domestic and other responsibilities.
ORGAN.—"My Little Grey Home in the West" (Fantasy), Herman Lohr (Chappell), presented as a separate interlude, with adaptation from the piano solo copy only.
NON-SYNC.—"My Little Grey Home in the West" (waltz arrangement), recorded on Decca-Brunswick F.2881 by Henry Hall and his Orchestra.
LIGHTING EFFECTS.—Deep blue only.

GAUMONT TO REVIVE ORCHESTRAS?

CONDUCTOR ENGAGED FOR NEW VICTORIA, BRADFORD

Jan Hurst, the popular conductor of the South Pier, Blackpool, has received a contract with Gaumont-British, and on the conclusion of his season on October 1, takes up his new duties at the New Victoria Cinema, Bradford, with a new orchestra which he is now forming.

Some years ago the orchestra at the New Victoria broadcast weekly, and the present move is perhaps a sign that orchestras are gaining ground once again in the kinemas. Mr. Hurst will probably be in Bradford a couple of months.

Solo Organ Interlude (Series 2) No. XLX

"LOVE AND LIFE— YESTERDAY AND TO-DAY"

By Andrew Fenner, at the Regal, Bexley Heath, Kent

ORGAN: COMPTON THREE-MANUAL

HERE is a light humorous interlude contrasting life in the gay 'nineties and to-day in musical terms. It is good entertainment and serves to illustrate the great difference between the music and songs which were popular yesterday and to-day. Has public taste definitely deteriorated or, to put it in another way, are the musical compositions of to-day comparable with those of the last generation?

Suggestions for slide illustration were included by Andrew Fenner, but I have unfortunately no space to print them. However, I know he will loan them to any organist who wishes for same.

A. W. O.

No.	Slide.	Music.
1.	*Love and Life—Yesterday and To-day*	Signature Tune.
2.	*In the Old Days.* Mother gently swinging baby asleep, sang softly "Rock-a-bye Baby on the Tree top."	"Rock-a-bye Baby."
3.	*To-day* The Radio "swings" baby asleep with "Go to Sleep my Baby"	"Go to Sleep my Baby."
4.	*In the Old Days* Old and young thrilled to an "Invitation to the Waltz"	"Invitation to the Waltz" (Weber).
5.	*To-day* They "bunny hug" to that classic "Boomps a Daisy"	"Boomps a Daisy."
6.	*In the Old Days* Father courted mother thus: "If you were the only Girl in the World"	"If you were the only Girl." (refrain only)
7.	Mother replies: "Just watch that Ivy"	"Just Like the Ivy I'll Cling to You."
8.	*To-Day* Young men say: How you like to Love Me?	"How you like to Love Me." (15 bars).
9.	The Girl replies: "No, No, a thousand times No" (*PERHAPS*)	"No, No, a thousand times No." (6 bars).
10.	*In the Old Days.* Father was head of the household and meant it when he said "Fall in and Follow Me"	"Fall in and Follow Me" (chorus).
11.	*To-day.* The modern wife would just raise her painted eyebrows and softly croon, "You're Telling Me"	"You're Telling Me."
12.	*In the Old Days.* Divorce was simply unheard of, husbands and wives gave each other "Just One More Chance"	"Just One More Chance."
13.	*To-day.* It's a case of "You'll Tak' the High Road and I'll Tak' the Low Road"	"Loch Lomond."
14.	*In the Old Days.* Father said: "Carve a little bit off the Top for Me" (words of refrain)	"Carve a Little Bit," etc.
15.	*To-day.* If mother hasn't backed a winner, father's lucky if he even gets "Small Fry" (*and chips*)	"Small Fry" (half chorus).
16.	*In the Old Days.* Father's sweet thoughts of mother	"My Old Dutch" (with record).
17.	*To-day.* The modern Romeo bemoans and croons, "Somebody Stole My Gal"	"Somebody Stole My Gal" (refrain).

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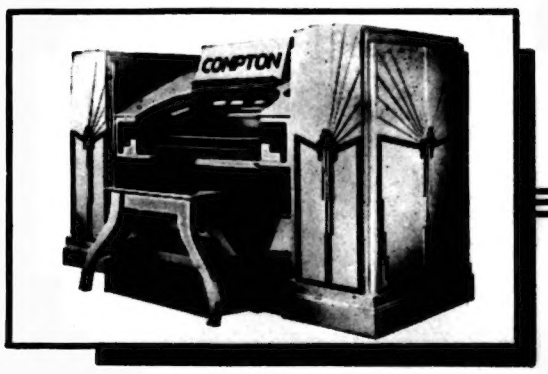

VENTILATION FOR THE SMALL KINEMA

Advantages of the Propeller Fan System

LOW POWER CONSUMPTION

THERE are many types of buildings which can be ventilated effectively and economically by means of propeller fans; general experience has proved that this simple method of exhaust ventilation is entirely satisfactory for small kinemas, dance halls, restaurants, etc.

In a recent publication the Sturtevant Engineering Co., Ltd., have provided some interesting data concerning the installation and performance of small electric ventilating sets embodying this principle, which enables effective ventilation to be obtained at an economical cost.

It is pointed out that the propeller fan design enables very large volumes of air to be dealt with with an extremely low consumption of power when operating under conditions of little or no resistance, such as apply when exhausting directly from the room to the atmosphere.

A standard propeller fan, it is claimed, will exhaust from 6,600 to 66,000 cubic feet of air per minute per horse-power, the actual quantity depending upon the speed. Within the normal range the lower the speed the greater the volume of air handled per horse-power by a given size of fan.

Comparison is made with an installation in which fresh air is distributed in a building by a centrifugal fan coupled to a range of ductwork. On this system, in average conditions the fan will handle from 2,500 to 3,500 cubic feet of air per minute per horse-power. Naturally, the more elaborate installation may be desirable in certain circumstances, presented by the normal kinema, but for the small theatre the direct exhaust ventilation has been proved to satisfy all ordinary requirements.

Air Volume

The volume of air handled by the most modern type of patent roof ventilator, due to the aspirating effect of the wind, is absurdly small for a given size of unit. On this account there is a tendency either to advocate lower rates of air change in a building than modern practice in fan engineering demands, or to add to the aspirating capacity an additional air volume due to "stack effect."

This stack effect involves the assumption of an excess of 5 to 30 degrees in internal temperature over the prevailing external conditions, which is quite reasonable in winter, but in summer could hardly be called good practice in ventilation. In fact, the point is made that gravity ventilation is at its lowest value in summer, when needed most, whilst in winter it lacks effective control, resulting in unnecessary loss of heat.

It is contended that the fact that no power is required by natural ventilation is of practical significance, for the power absorbed by propeller fans handling large volumes of air on exhaust ventilation is so small that the cost of operation is negligible, and experience of users over many years has proved absolutely reliable service is given.

If roof ventilators are considered to be desirable, they should be of the power type with integral motor-driven propeller fans.

Where necessary, propeller fans are supplied to operate in cases where ductwork is employed or it is required to force the air through water-coolers, filters, etc.

An Aid for Exhibitors

Another valuable section gives advice on the selection of a fan suitable for the job for which it is intended. Tables are supplied of air volumes in cubic feet per minute (C.F.M.) for fans operating without any reduction on inlet or discharge. Using this in conjunction with the figure aimed at by multiplying the cubic capacity of the building with the number of changes required per hour, an exhibitor can roughly estimate his requirements before proceeding upon the more technical subject of installation.

Two points of interest are made: first, it is more economical in power to use two or more fans than a single fan of equivalent capacity; in addition, a better distribution can usually be obtained by the adoption of several units. Another important factor is the choice of speed. The conditions under which a kinema installation operates necessitates a very low speed fan, otherwise it will not be possible to achieve the degree of quietness in operation which is essential. Indeed, it is preferable that the fan should not be installed directly in the auditorium, but should be erected on a robust wall or other heavy supports with sound-absorbing baffles interposed between the fan and the room. In this case ample allowance must be made for the reduction in free air capacity of possibly 50 per cent. which this will cause.

A number of typical equipments are described and illustrated in the brochure, which also contains some useful advice on the subject of installation. It will, however, be readily understood that the peculiar circumstances governing the ventilation of places of entertainment which demand the specialised treatment available on request from Sturtevant's.

W. E. Mirrophonic Explained To Guildsmen

DEVON AND CORNWALL COURT LECTURE

THE Devon and Cornwall Court of the Guild of Projectionists met at the Capitol, St. Austell, on Sunday when thirty members heard a lecture given by Mr. Boyer on Western Electric Mirrophonic sound system. During an interval, the Court secretary, A. E. Battrick, gave an outline of the General Council proceedings during his recent visit, and expressed to members the admiration that headquarters had voiced for Devon and Cornwall Court. The new scheme, which came into operation on July 1, 1939, was then described and accepted by all present.

At the end of the proceedings the company were served in the theatre café with tea kindly provided by the W.E. Co. Thanks were expressed by A. E. Battrick to Mr. Boyer and Western Electric, H. Watkins for once again putting the kinema at their disposal, and K. C. Johnson, court chairman and chief projectionist at the Capitol, for screening the test films.

The secretary then announced the passing of an old Guildsman and a late chief of the Capitol in the person of Mr. Ritter, and a letter of sympathy was sent to Mrs. Ritter.

New Kinemas Planned

CHESTER-LE-STREET (CO. DURHAM).—A kinema is proposed at Front Street, Chester-le-Street, Co. Durham. J. H. Mole, who has several kinema interests in the north, is the promoter of the scheme.

POOLE.—Demolition work has started on the White House site in High Street, Poole, in connection with the erection of a 1,500-seater kinema and bus station.

FORT WILLIAM. — Plans have been passed for the erection of a kinema seating 1,400 at Fort William.

GRANGEMOUTH.—Alex King, the well-known Scottish exhibitor, is the promoter of a scheme to build a kinema in Lumley Street, Grangemouth. Plans are being prepared by Alister MacDonald, F.R.I.B.A., F.R.I.A.S., of 14, John Street, Adelphi, W.C.2.

MAKING THE TRADE OSRAM WISE

G.E.C.'s BIG PUBLICITY CAMPAIGN

IF any doubts should exist in the minds of kinema builders, exhibitors or lighting specialists as to the best type of lamps to instal for auditorium, exterior or any other type of kinema lighting, the General Electric Co. aim to remove them by boosting the merits of the famous Osram lamps in the largest poster campaign in the history of electric lamps.

Heavy bookings have already been made with billposting companies, and positions have been secured on the best poster sites throughout Great Britain and Northern Ireland.

Most of the hoarding displays will be 16-sheet positions, but these will be supplemented by 8-sheets where the larger sites are not available. London will continually be seeing displays on escalators throughout the Underground railway system.

The design is bold and simple—two desirable characteristics in any poster—with a hand holding a lighted lamp supported by the Osram trade-mark and the well-known slogan: "The Wonderful Lamp."

For the dealer there is again an abundance of sales aids; showcards and cut-outs for window and counter displays tieing-up with the poster campaign. In addition, there will be ample literature which, widely distributed, can be depended upon to yield profitable returns.

An entirely new catalogue with unusually fine illustrations has been produced. This contains a coloured supplement of Osram lamps used for decorative lighting, the reproduction being by means of direct colour photography.

The successful campaign of printing the slogan, "O for an Osram," on shop windows will be continued and many thousands more of these will be seen on windows all over the country.

FILMS IN SCHOOL

In the new Eastway Council School, at Moreton, which was formally opened on Friday last, there is an installation of kinema and radio equipment.

N.A.T.K.E. and Training Scheme for Operators Talks

Continued from page 3

nical training of operators. We have spent hundreds of pounds of our funds for this purpose. We were the sole body for years that set up our own technical panel of impartial examiners and issued proficiency certificates to successful examinees without any question of trade union membership being involved.

"This in days when the whole Trade was indifferent to the subject of training, before any Guild was thought of, or before local colleges and institutes realised the existence of the bioscope operator.

"Are we now to be told that we are to be excluded from the matter of technical training of projectionists? Are we to understand that the N.A.T.K.E., a trade union of 50 years' existence, solely confined to the Industry, recognised by municipal authorities, Government Departments and Parliament itself, must stand down, abrogate one of its important functions, in favour of a negligible number of projectionists of a few years' standing, who style themselves a Guild, and whose claims to be a technical training body are merely their own, and whose existence was brought into being by a group of employers?

"Do you appreciate that the N.A.T.K.E. has over 15 paying projectionist members to every one member of the Guild, and that you are planning that the determination of the technical status and efficiency of an overwhelming majority of the country's projectionists should be handed over to a decreasing minority of a body of privileged projectionists employed in 'sheltered kinemas' who are in the grotesque position of determining their own efficiency, and at the same time the inefficiency of others, a body whose latent policy towards the trade union basis of organisation of projectionists is one of hostility and opposition, and who want it substituted by Guildism, despite denials to the contrary.

"If ever exhibitors want to resurrect the past bitterness of controversy on the labour problem in the Trade, or to open themselves to grave suspicion by Parliament and public, of 'neutralising' the splendid joint effort of the past two years of the C.E.A. and ourselves, by overtly or covertly creating or supporting a sort of 'shadow column' within the Trade, then I do not know of a better way to do so than proceeding with the aims you are reported to further.

"I am genuinely regretful that this question, at this stage, should be brought into the arena of public controversy. Your declared objective constitutes a challenge of the first magnitude—a challenge which we must meet with our national influence and connections. Already I am receiving reports that your statement is being used by members of a Trade group of operators to prejudice my Association and its future.

"Please accept a sincere assurance that while I am required to safeguard the interests of the union I represent, no personal feeling of any kind towards you is in question, and I hope never will be."

The Guild attitude towards the proposed conference is given by its general secretary, F. H. Woods, in the following announcements.

"As the recent statement, carried in the Trade press, by the B.K.S. relative to the training of projectionists is likely to be misconstrued by some readers, I beg leave to state, on behalf of the Guild of British Kinematograph Projectionists and Technicians, Ltd., that our acceptance of the invitation to be present at a meeting to be convened by the B.K.S. must not, at present, be construed by the Trade as meaning that the Guild is prepared to assist the B.K.S. or the N.A.T.K.E. in any scheme they wish to place before the C.E.A.

"Our attendance at the meeting in question will be solely because we wish to take all reasonable steps to bring about a workable training scheme with as little delay as possible."

Apart, however, from any controversy respecting the personnel of the organ functioning body, there is a yet more important factor to be considered in connection with the establishment of any training scheme: that is, the response of the projectionists themselves.

Judging from the experience of various local educational authorities who have afforded special facilities for courses in projection, and from frequently expressed statements at C.E.A. luncheons, there is not much enthusiasm for a course of training.

Bristol is a case in point. Here the local C.E.A. formulated a scheme, fees of which were fixed at a moderate figure of which the projectionist was only asked to pay a small proportion.

But when applications were asked for, the response was extremely disappointing. There are sufficient kinemas in the immediate neighbourhood of Bristol, and in the city itself, to have made up a class. Whether the poor response is the result of apathy on the part of projectionists or lack of encouragement on the part of exhibitors is hard to say, but no scheme of training will ever be successful unless both projectionists and exhibitors are interested.

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SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ••• PHONE CEN 289

James Cagney who co-stars with George Raft in EACH DAWN I DIE (Warner Bros.)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING AUGUST 31

LONDON

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
Thur., Aug. 24	8.30 p.m. ...	Cambridge ...	Each Dawn I Die; Porky's Movie Mystery.	Warner	James Cagney ...	—
Fri., „ 25	10.30 a.m. ...	Carlton	The Magnificent Fraud; Ghosks is the Bunk; Death Valley Thrills.	Paramount ...	Akim Tamiroff ...	—
Tues., „ 29	10.45 a.m. ...	Own Theatre ...	Safety Fast; Doing Dublin; Chicken Jitters; Daffy Duck and His Dinosaur; The Daffy Doc.	First National ...	———	—
Wed., „ 30	11 a.m. ...	Own Theatre ...	Inspiration; Rolling Stones; Pest From the West; Community Sing No. 25; Screen Snapshots No. 74; Technique of Tennis; Scrappy's Rodeo.	Columbia ...	——	U
„ „ 30	6.30 p.m. ...	Cambridge ...	Miracles for Sale	M-G-M	Robert Young ...	—
Thur., „ 31	11 a.m. ...	Own Theatre ...	A Tramp in Killarney; Static in the Attic; Community Sing No. 26; Screen Snapshots No. 75; Jockeys Up; Golf Chumps; Big Town Commuters.	Columbia ...	——	U

BELFAST

Fri., Aug. 25	10.45 a.m. ...	Picture House ...	Discoveries	Grand National	Carroll Levis ...	—
Tues., „ 29	10.45 a.m. ...	Ritz	Beau Geste	Paramount ...	Gary Cooper ...	A

BIRMINGHAM

Fri., Aug. 25	10.30 a.m. ...	Forum	Daughters Courageous	Warner	John Garfield ...	A
„ „ 25	10.30 a.m. ...	Paramount ...	Discoveries	Grand National	Carroll Levis ...	—
„ „ 25	10.30 a.m. ...	Scala	Hidden Power	Columbia ...	Jack Holt	A
Tues., „ 29	10.30 a.m. ...	Paramount ...	The Magnificent Fraud	Paramount ...	Akim Tamiroff ...	—
„ „ 29	10.30 a.m. ...	Forum	Just William	A.B.P.C. ...	Dick Lupino	U
Wed., „ 30	10.45 a.m. ...	Scala	Inside Information	General F.D. ...	Dick Foran	A

CARDIFF

Fri., Aug. 25	10.45 a.m. ...	Odeon	Discoveries	Grand National...	Carroll Levis	—
Tues., „ 29	10.45 a.m. ...	Odeon	Sandy Takes a Bow	General F.D. ...	Dennis O'Keefe ...	U
„ „ 29	11 a.m. ...	Park Hall ...	The Devil on Wheels	Warner	Pat O'Brien	A

GLASGOW

Fri., Aug. 25	10.45 a.m. ...	Cranston's P.H....	Inside Information	General F.D. ...	Dick Foran	A
„ „ 25	11 a.m. ...	Regal	Daughters Courageous	Warner	John Garfield ...	A
„ „ 25	10.45 a.m. ...	La Scala ...	Discoveries	Grand National...	Carroll Levis	—

LEEDS

Fri., Aug. 25	10.45 a.m. ...	Tower	Inside Information	General F.D. ...	Dick Foran	A
„ „ 25	10.45 a.m. ...	Paramount ...	Discoveries	Grand National...	Carroll Levis	—
Tues., „ 29	10.45 a.m. ...	Tower	Down Our Alley	British Screen Service.	Hughie Green ...	U

LIVERPOOL

Fri., Aug. 25	10.45 a.m. ...	Futurist	Inside Information	General F. D. ...	Dick Foran	A
„ „ 25	10.45 a.m. ...	Scala	What Would You Do Chums?	Anglo-American...	Syd Walker	—
„ „ 25	11 a.m. ...	Majestic	Colorado Sunset	British Lion ...	Gene Autry	U
Tues., „ 29	10.45 a.m. ...	Forum	Daughters Courageous	Warner	John Garfield ...	A
„ „ 29	10.45 a.m. ...	Trocadero ...	Discoveries	Grand National...	Carroll Levis ...	—
Wed., „ 30	10.45 a.m. ...	Majestic	Each Dawn I Die	Warner	James Cagney ...	—

MANCHESTER

Fri., Aug. 25	10.45 a.m. ...	Theatre Royal ...	One Third of a Nation	Grand National...	Sylvia Sidney ...	A
Tues., „ 29	10.45 a.m. ...	Paramount ...	The Magnificent Fraud	Paramount ...	Akim Tamiroff ...	—
„ „ 29	10.45 a.m. ...	Theatre Royal ...	Hell's Kitchen	Warner	Dead End Kids ...	—
Wed., „ 30	10.45 a.m. ...	Theatre Royal ...	The Devil on Wheels	Warner	Pat O'Brien ...	A
„ „ 30	10.45 a.m. ...	Gaumont ...	Discoveries	Grand National...	Carroll Levis ...	—
Thur., „ 31	10.45 a.m. ...	Theatre Royal ...	Inside Information	General F.D. ...	Dick Foran	A

NEWCASTLE

Fri., Aug. 25	10.45 a.m. ...	Essoldo	His Brother's Keeper	Warner	Clifford Evans ...	A
„ „ 25	10.45 a.m. ...	Westgate ...	One Third of a Nation	Grand National...	Sylvia Sidney ...	A
Tues., „ 29	10.45 a.m. ...	Grainger ...	Inside Information	General F.D. ...	Dick Foran	A
„ „ 29	10.30 a.m. ...	Paramount ...	The Magnificent Fraud	Paramount ...	Akim Tamiroff ...	—
„ „ 29	10.45 a.m. ...	Essoldo	Each Dawn I Die	Warner	James Cagney ...	—
Wed., „ 30	10.45 a.m. ...	Stoll	Sandy Takes a Bow	General F.D. ...	Dennis O'Keefe ...	U
„ „ 30	10.45 a.m. ...	Haymarket ...	Daughters Courageous	Warner	John Garfield ...	A
„ „ 30	10.45 a.m. ...	Essoldo	Discoveries	Grand National	Carroll Levis	—
Thur., „ 31	10.45 a.m. ...	Essoldo	The Devil on Wheels	Warner	Pat O'Brien	A

NOTTINGHAM

Fri., Aug. 25	10.45 a.m. ...	Scala	Sandy Takes a Bow	General F.D. ...	Dennis O'Keefe ...	U
Thur., „ 31	10.45 a.m. ...	Scala	Inside Information	General F.D. ...	Dick Foran	A

SHEFFIELD

Fri., Aug. 25	10.45 a.m. ...	Cinema House ...	Sandy Takes a Bow	General F.D. ...	Dennis O'Keefe ...	U
„ „ 25	10.45 a.m. ...	Central	One Third of a Nation	Grand National	Sylvia Sidney...	A
„ „ 25	10.45 a.m. ...	Union St. P.H. ...	What a Life	Paramount ...	Jackie Cooper ...	U
Tues., „ 29	10.45 a.m. ...	Regent	Discoveries	Grand National	Carroll Levis ...	—
Wed., „ 30	10.45 a.m. ...	Cinema House ...	Down Our Alley	British Screen Service.	Hughie Green ...	U

TORQUAY

Sun., Aug. 27	3 p.m. ...	Electric	Cheer, Boys, Cheer	A.B.F.D.... ...	Edmund Gwenn ...	U
„ „ 27	3 p.m. ...	Electric	Young Man's Fancy	A.B.F.D.... ...	Griffith Jones ...	A

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